CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

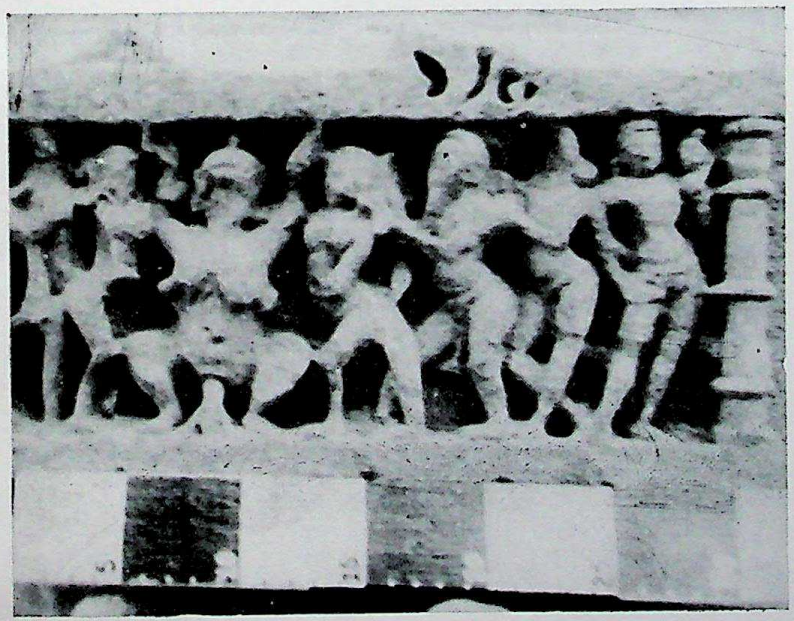
ISSN 0030-5324

JOURNAL OF THE ORIENTAL INSTITUTE

M. S. UNIVERSITY OF BARODA, VADODARA

PROF. DR. BHOGILAL J. SANDESARA COMMEMORATION VOLUME

Edited by
M. L. WADEKAR
DEPUTY DIRECTOR,
ORIENTAL INSTITUTE



A Rare Sculpture from Moḍherā
(Refer to the Article of Manilal M. Mistry)

Oriental Institute
VADODARA

Vol. XLIV] September 1994-June 1995 [Nos. 1-4

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CONTENTS

The Late Lamented Prof. Dr. Bhogilal Jayachandbhai Sandesara : Personality and Achievements—J. P. THAKER 1

Hinduism : Hindu Way of Life—KESHAVRAM K. SHASTREE 7

Apropos of the Sanskrit Language—S. G KANTAWALA 13

Notes on Some Prakrit Words—H. C. BHAYANI 31

Epigraphic Sanskrit in Gujarat in the Ancient Period—H. G. SHASTRI 37

Problem of Synthesis of Eastern and Western Thought in Vision of Sri Aurobindo—HARSIDDH JOSHI 45

Vitality and Viability of Buddhism Today—NITIN J. VYAS 53

The Mahābhārata and the Rāmāyaṇa Wars—Some Similarities and Difference—M. A. MEHENDALE 59

Bhāgavata and Mahābhāgavata—B. N. BHATT 69

The Denouement of Vikramorvaśīyam—AMBALAL D. THAKAR 77

The Plots and the Sources of the Rāma-Plays of Bhavabhūti—M. D. PARADKAR 83

Pracaṇḍapāṇḍava —A Study—VAIJAYANTI SHETE 95

Mahimabhaṭṭa on the Purpose, the Definition and the Cause of Kāvya—V. M. KULKARNI 109

The Mṛga-Pakṣi-Śāstram : A Detailed Appraisal—J. P. THAKER 115

Rāmacandra Paṇḍita's Daśopaniṣadrahasya—A Unique Work —MUKUND LALJI WADEKAR 133

Social Harmony Through the Words of Saint-Poet Tukārāma—UMA S. DESHPANDE 153

Social Harmony Through the Words of Saint H. H. Śrī Raṅga Avadhūta of Nāreśvar—DEVDATTA JOSHI 159

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Śrī Satyasāināthacaritam—A Modern Poem—A. N. JANI 175

Village in Indian Archaeology : A Review—R. N. MEHTA 181

Bull and Sun in the Rock Art of Sapawada—Gujarat—RAVI HAJARNIS 187

A Rare Sculpture From Modhera—MANILAL M. MISTRI 191

Presidential Address—A I O.C., Rohtak—R. I. NANAVATI 193

Kalandikāprakāśa of Pt. Somanātha Vyāsa—A Note
—SIDDHARTH YESHWANT WAKANKAR 205

Reviews— 211

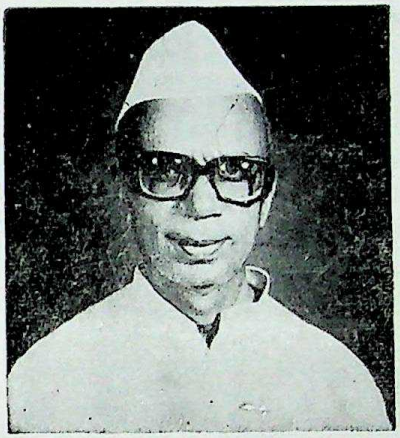
Acknowledgements— 225

M. S. University Oriental Series No. 18

देवीमाहात्म्यम्—(नीलाम्बराचार्यकृतटीकासमेतम्)—edited by M. L. WADEKAR 41-80

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

PROF. DR. BHOGILAL J. SANDESARA



Birth Date : 5-4-1917 **Death : 16-1-1995**

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

THE EDITORIAL

The great educationist, the versatile scholar, the veteran Indologist, the beloved Professor and the efficient administrator, the Late Prof. Dr. Bhogilal J. Sandesara was born at Patan in 1917. His erudition had obtained recognition from scholars of Indology even in the early days of his studenthood, due to his incessant research activities and outstanding research publications. In 1951, he was appointed as a Professor and Head of Deptt. of Gujarati, M. S. University of Baroda. He also served as the Director, of the world famous Oriental Institute from 1958 to 1975 (upto his retirement), over and above his usual duty. During his long and successful tenure as the Director, numerous scholarly books were published in several series of the Institute, which brought name and fame to the scholar and the Institute. Though this quarterly Journal (in English) was regularly published, he found that there was a need for a *Gujarātī* Journal, in which the research papers of scholars could be published regularly. He was successful in his attempt and a *Gujarātī* Quarterly, namely '*Svādhyāya*' was started in 1962.

This great educationist of uncommon research aptitute left this world on 16th January 1995 at the age of 78 at New Jersey, America. After his sad demise, we thought of bringing out a commemoration volume of our Journal in his honour. We invited articles from his colleagues, students, friends and well-wishers, who responded very nicely by contributing their research articles for this volume. This present volume thus represents the great honour and love of all those related with Professor Dr. Sandesara.

विद्वत्ताप्रतिमा च यस्य महितं कौशल्यमध्यापने
स्वाध्यायाध्वरदीक्षितश्च सततं संशोधने संरतः ।
तस्मै विज्ञविभूषणाय सुहृदां संशोधलेखैर्युतो
वाक्पुष्पाञ्जलिरेष भावसहितो ग्रन्थस्वरूपोऽर्प्यते ॥

M. L. Wadekar
Editor

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Journal
of the
Oriental Institute
M. S. University of Baroda

Vol. XLIV-XLV, Nos. 1 - 4
Sept. 1994-June, 1995

THE LATE LAMENTED PROF. DR. BHOGILAL JAYACHANDBHAI SANDESARA : PERSONALITY AND ACHIEVEMENTS

By

J. P. THAKER

A native of an ancient capital of Gujarat viz. Patan in Mahesana district, Dr. Sandesara was born on April 5, 1917 of highly religious *Vaiṣṇava* parents. His father being a silk merchant at Amadavad, his primary education began at that later capital which was renowned in those days as the Manchester of India. Having lost the shelter of his affectionate father at the young age just of 8 years, however, he had to return to Patan with his family where he lived till his school education was over.

He was very inquisitive since his childhood and this quality opened the gates of good luck for him. When just a boy of 13, he put certain queries to India's great Researcher Muni Jinavijayajī who happened to visit the place for gathering material for his prestigious Singhi Jain Series. Impressed by the boy's intellectual capacity, he took him to another great researcher Muni Puṇyavijayajī who was responsible for getting cleansed and scientifically re-arranged the so many ancient Jain Libraries housing thousands of old manuscripts. This contact moulded his career and character. The first obvious fruit of the same was his edition of the *Rūpasundarakathā*, a Gujarātī story in verse composed in V. S. 1706 by poet Mādhava, which was published in 1934 by the Forbes Gujarātī Sabhā of Bombay. It will be interesting to note here, by the by, that the same work had to be studied by its editor himself nine years after in his M.A. class! Even one year before in 1933 he read a research paper

---

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 1-6.

* Varenyam, 69, Manisha Society, Old Padra Road, Vadodara-390 020.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

on a manuscript of Mathematics preserved in the Oriental Institute of Vadodara in the session of the All India Oriental Conference held at Vadodara under the auspices of the same Institute! Who could know that the boy was destined to be at the helm of the activities of the same Institute for full 17 years?

In 1935 he passed the Matriculation examination, whereafter he joined the Editorial Board of the 'Gujarāta Samācāra' and 'Prajābandhu' during which period of two years (1935-37) he used even to write editorials. His perseverance earned him nice experience of Journalism. Then having passed his B.A. examination in the first class in 1941 he could secure the Dakṣiṇā Fellowship of the Gujarat College. He got his M.A. degree also with the first class in 1943 with the same subjects viz. Gujarātī principal and Saṁskṛta subsidiary, when, again, he was awarded the D. B. Keshavalal Dhruv Gold Medal for standing first in the University of Bombay in the Gujarati Group.

Immediately, he was appointed as a Post-graduate Teacher in Saṁskṛta, Ardhamāgādhī (i.e. Prakrits), Apabhraṃśa and Old Gujarātī at the well-known Gujarāta Vidyā Sabhā of Amadavad. His career there indeed proved very fertile and highly progressive. He obtained his Doctorate in Saṁskṛta in 1950, the title of his Thesis being "Literary Circle of Mahāmātya Vastupāla and Its Contribution to Sanskrit Literature". He finished this excellent Thesis by about one year and a half and had to wait for completion of the minimum period of two years for submitting the same to the Univesity ! It was later published in Muni Jinavijayajī's Singhi Jain Series (1953), which earned him great prestige.

In 1951 the first appointment of a Professor in the Universities of Gujarat was made in the M. S. University of Baroda, that too in the subject of Gujarātī, and this veteran scholar-researcher was that first Professor at the young age of 34 ! He adorned the position for as many as 25 years till his retirement in 1975. He started there the wellknown "Prācīna Gurjara Granthamālā", an obvious peculiarity of this Series being the employment of the Devanāgarī script throughout though the language was Gujarātī, which indeed was the tradition of the erst-while State of Vadodara, where the official language of the state was Gujarātī and all publications, including the books of Administrative Rules and the Government Gazette called "*Ājñāpatrikā*", were published in the Gujarātī language written throughout in the Devanāgarī characters.' This, of course, revealed his national spirit earning him a good name.

And the highest position that he achieved was the Directorship of the internationally renowned Oriental Institute of the same University in 1958. This was over and above his responsibilities as the Professor and the Head of the Department of Gujarātī in the Faculty of Arts. Under his able guidance the prestigious Gaekwad's Oriental Series which was established as early as 1916 and other series including the Gujarātī Series also prospered and progressed well.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

It should be noted, by the by, that it was during his tenure as the Director that the Institute published the complete set of its internationally reputed *Critical Edition* of the great National Epic, the *Rāmāyaṇa* of Vālmīki, which project was completed by the end of March 1975.

This veteran scholar-researcher has published many books and numerous articles in Gujarātī and English, all containing high quality researches, studies and bringing to light, a number of Old Gujarātī and Apabhraṃśa texts. He always wrote to the point and in his pretty long research papers hardly a sentence can be found unimportant. Some of his articles have been translated into Hindi, Nepalese and Kannaḍa .The Hindi Translation of his Thesis "*Literary Circle of Mahāmātya Vastupāla and Its Contribution to Sanskrit Literature*" was published by the Jaina Saṃskṛti-Saṃśodhaka Maṇḍala of the Banaras University and its Telugu Translation was published by The Sanskrit Academy of the Osmania University, Hyderabad.

As early as 1952 he delivered five lectures in Gujarātī at the University of Bombay on Semantics in their Thakkar Vasanji Madhavaji Lecture Series, which were published with the significant title "*Śabda ane Artha*," which is probably the first book on the subject in Gujarātī. Of course, it earned the Gujarat Government's Award soon in 1954. His other books that earned the State Government Award are : (1) "*Jaina Āgama Sāhitya-māṃ Gujarāta*" (1952), (2) "*Vastupāla-nuṃ Sāhityamaṇḍaḷa ane Saṃskṛta Sāhitya-māṃ Teno Phāḷo*" (1957), (3) "*Pradakṣiṇā*" (1959), (4) "*Saṃśodhana-nī Keḍī*" (1961), (5) "*Itihāsa ane Sāhitya*" (1966) and (6) "*Anveṣaṇā*" (1967).

The *Pañcatantra* (1949) is one of his best and most important books. Its long critical Introduction earned him good fame everywhere.

Some other important works are :

(1) Editing of the *Uṣāharaṇa* of *Vīrasiṃha* composed in the beginning of the 16th century, which is the oldest Gujarātī *Ākhyāna-kāvya* on the subject (1938),

(2) *Karpūramañjarī* of Matisāra composed in V.S. 1605 (1941),

(3) *Sattaramā Śataka-nāṃ Prācīna Gurjara Kāvyo* (1948),

(4) *Vāghelāo-nuṃ Gujarāta* (1939),

(5) *Itihāsa-nī Keḍī* (1945),

(6) *Jagannāthapurī ane Orissā-nā Purātana Avaśeṣo* (1951),

(7) *Varṇaka-samuccaya* Pts. I and II (Coll. with Dr. R. N. Mehta),

(8) *Anusmṛti* (1973),

(9) "*Prabandhādi-māṃ Aitihāsika ane Sāmājika Vastu*" (1977),

(10) "*Ṣaṣṭiśataka-prakaraṇa* of Nemicandra Bhaṇḍārī"; Prakrit work along with *Bālāvabodhas* (1953),

(11) "*Naḷadavadantī-rāsa* of Mahīrāja": A Jain Rāsa composed in V.S. 1612 (1954),

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

(12) "*Prācīna-phāgu-saṅgraha*" (Coll. with Dr. S. D. Parekh),

(13) "*Pañcākhyāna-bālāvabodha* of Yaśodhīra" (Coll. with Dr. S. D. Parekh) (1963),

(14) "*Hammīra-prabandha*" of Amṛta-kalaśa composed in V.S. 1575 (Coll. with Dr. S. D. Parekh) (1973),

(15) "*Vāgbhaṭālaṅkāra-Bālāvabodha*" of Merusundara Upādhyāya, composed in V.S. 1535 (1975),

(16) "*Muni Jinavijayajī; Jīvana ane Kārya*" (1978),

Sanskrit Works :

(17) "*Ullāgharāghavanāṭaka of Someśvara*" (Coll. with Muni Puṇyavijayajī) (1961),

(18) "*Mallapurāṇaṃ*" (Coll. with Dr. R. N. Mehta) (1964).

(19) "*Rāmaśataka of Someśvaradeva*" alongwith three commentaries (Coll. with Muni Puṇyavijayajī) (1965),

(20) "*Śaṅkhaparābhava-vyāyoga*" of Mahāmahopādhyāya Harihara (1965),

(21) "*Gaṅgadāsapratāpa-vilāsa-nāṭaka*" of Gaṅgādhara (Coll. with Amritlal Bhojak) (1973).

His "*Lexicographical Studies in 'Jaina Sanskrit'*" (1962), prepared in collaboration with J. P. Thaker is the first book of its type. It and their long article "*Some Important Vocables From Sanskrit Commentaries on Jaina Canonical Works*" (JOI, March-June 1966) have remained monumental. His Gujarātī translations, with notes, of the Jain Canon the "*Uttarādhyayanasūtra*" and the "*Vasudevahiṇḍi*", Prakrit storywork composed in the fifth century A.D. by Saṅghadāsa-gaṇin, were also highly appreciated.

As a Special Fellow of the Rockfeller Foundation of New York, Dr. Sandesara visited several countries of the east as well as the west in 1956-57. The book containing his experiences during this sojourn significantly named *Pradakṣiṇā* did secure Government Award in 1959 as already pointed out above.

He was on the Senate of the M. S. University of Baroda for 17 years from 1958 to 1975 and on the Syndicate for 6 years first from 1963 to 1966 and again from 1969 to 1972. A patriot by nature having high regard for the glory of his native State, he used to deliver his speeches in the Senate in Gujarātī only, it being the State language. He had been a member of the Sāhitya Academy, New Delhi for about a decade as also of the U.G.C., U.P.S.C. and many other important committees of national, state and University level. He was awarded the two prestigious literary awards of Gujarat, Ranajitaram Gold Medal of the Gujarāta Sāhitya Sabhā in 1953 and the Narmada Gold Medal of the Narmada Sāhitya Sabhā in 1962. His lectures in 1977 on the Cultural and Historical

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Study of the Prabandha Literature in the Indian Culture Lecture Series of the B. J. Institute of Learning and Research, Amadavad, also were highly praised in different literary circles.

He was elected as Sectional and General President in several literary and research conferences, to name some :

(1) President of History and Archaeology Section of the 19th Session of the Gujarātī Sāhitya Parişad held at Nadiad in 1955;

(2) President of the Prakrit and Jain Section the 20th Session of the All-India Oriental Conference held at Bhuvaneshvar in 1959;

(3) President of the History and Culture Section in the 5th Session of the Gujarāta Saṁśhodhaka Parişad held at Vallabha Vidyanagar in 1966;

(4) President of the Sanosara Session of the Gujarātī Adhyāpaka Saṅgha in 1961;

(5) President of the Gujarāta Itihāşa Parişad (1962-64); and

(6) President of the Gujarātī Sāhitya Parişad (1988-89).

During his tenure as the Director of the Oriental Institute, he felt lack of a Journal in Gujarātī for publishing Research papers and started at the Institute the renowned quarterly Journal " *Svādhyāya* " in 1962-63 which earned repute very shortly. The Scholar-Researchers of Gujarat will always remain indebted to this stalwart for this.

Clad in white dhoti, zabbha and Gandhi cap of pure Khādī, an emblem of Indian Nationalism, he always kept as his motto the maxim " Simple Living and High Thinking ". A dauntless plain-speaker, he did not hesitate to express his considered views even against those of all other speakers.

May his noble soul rest in peace !

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

OUR LATEST MONUMENTAL PUBLICATIONS

RAJPUT PAINTING : 2 Vols.—ANAND K. COOMARASWAMY,
—with a Foreword by KARL J. KHANDALAVALA
pp. 108 *text.* 7 *Multi-coloured plates,* 96 *plates, Delhi,* 1976 *Cloth Rs.* 500
A valuable guide to understand Rajput Painting of the 14th Century A.D.; the book portrays the popular religious motifs and offers information on Hindu Customs, Cstumes and Architecture.

A HISTORY OF INDIAN PHILOSOPHY : 5 Vols.—S. N. DASGUPTA
pp. 2,500: *Delhi,* 1975: *Rs.* 200
A comprehensive study of Philosophy in its historical perspective. The author traces the origin and development of Indian Philosophy to the very beginnings, from Buddhism and Jainism, through monistic dualistic and pluralistic systems that have found expression in the religions of India.

THE HINDU TEMPLE : 2 Vols.—STELLA KRAMRISCH
pp. 308, 170 (*text*) + 81 *plates, Delhi,* 1976, *Cloth Rs.* 250
The work explains the types of the spiritual significance of the Hindu Temple architecture, traces the origin and development of the same from the Vedic fire altar to the latest forms, discusses the superstructure, measurement, proportion and other matters related to temple architecture.

TAXILA : 3 Vols.—SIR JOHN MARSHALL
pp. 420, 516, 246 *plates, Delhi,* 1975, *Cloth Rs.* 400
The book records the political and cultural history of N. W. India (500 B.C.—A.D. 500), the development of Buddhism, the rise and fall of political powers—Aryans, Greeks, Sakas etc. and illustrates the archaeological remains by 246 photographs.

JAIN AGAMAS : Volume 1 Acaranga and Sutrakrtanga (Complete)
Ed. by MUNI JAMBU VIJAYAJI, *pp.* 786: *Delhi,* 1978, *Cloth Rs.* 120
The volume contains the Prakrit Text of the two agamas, Exposition by Bhadrabahu in Prakrit, the Sanskrit Commentary by Śilāṅka, Introduction Appendices etc. by Muni Jambu Vijayaji Maharaja.

ANCIENT INDIAN TRADITION AND MYTHOLOGY (in English translation) (Mahāpurāṇas)—General Editor: PROF. J. L. SHASTRI. *App. In Fifty Volumes Each Vol. Rs.* 50 *Postage Extras pp.* 400 *to* 500 *each Vol.*: *Clothbound with Gold Letters and Plastic Cover.*
In this series 12 Vols. have been published: Clothbound with Gold letters. Vols. 1-4 Śiva Purāṇa; Vols. 5-6 Liṅga Purāṇa, Vols. 7-11 Bhāgavata Purāṇa, Vol. 12 Garuda Purāṇa (Part I).

INDIA AND INDOLOGY: Collected Papers of PROF. W. NORMAN BROWN—Ed. by PROF. ROSANE ROCHER: *pp.* 38 + 304, *Cloth Rs.* 190
The book contains important contributions of Prof. W. Norman Brown to Indology: Vedic Studies and Religion, fiction and folklore, art and philology, the book contains a biographical sketch of Prof. Norman Brown and a bibliography of his writings.

ENCYCLOPAEDIA OF INDIAN PHILOSOPHIES: Ed. KARL H. POTTER *Vol. I Bibliography. pp.* 811, *Rs.* 80, *Vol. II Nyāya Vaiśeṣika, pp.* 752, *Rs.* 150
This is an attempt by an international team of scholars to present the contents of Indian Philosophical texts to a wider public. Vol. I contains the Bibliography of the works on Indian Philosophies. Vol. II gives a historical resume, nature of a philosophical system and summaries of works beginning from Kāṇāda.

SERINDIA : *Demy Quarto, Vols. I-III Text, Appendices, Indices, Illustrations* 545, (*pp.* 1 1580): *Vol. IV Plates* 175, *Vol. V Maps* 94 (Shortly)
This book is based on a report of explorations carried out by Sir Aurel Stein in Central Asia and Western most China and contains scholarly analysis of the finds by experts in their respective fields.

PLEASE WRITE FOR OUR DETAILED CATALOGUE
MOTILAL BANARSIDASS
Indological Publishers and Booksellers
Bungalow Road, Jawahar Nagar, DELHI-110007 (INDIA)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

HINDUISM : HINDU WAY OF LIFE

By

KESHAVRAM K. SHASTREE *

One thing is quite clear that the word *Hindu* is nothing else but Sk. *Sindhu*, just like *Hapta* < Sk. *Saptan*, *Homa* < Sk. *Soma* written in Old Iranian Language of Iran, i.e. Persia. The same word was pronounced as *Indus* (इन्दुस्) in Latin and Old Greek Languages, which gave *India* to the English Language.

The word *Sindhu* is found several times used in the *Ṛgveda* and *Atharvaveda Saṁhitās* (Ṛg. 1.97.8, 1.125.5, 2.11.9, 2.23.3 and 5, 3.53.9, etc.; Atharv. 3.13.1, 4.24.2, 10.4.15, 13.3.30, etc.), where it denotes only the meaning 'river' or a 'stream'. It is also notable that this word has also the more exact meaning of the river *par excellence*, the *Indus* coming out from the Himalayas and joining the Ratnākara Sea (i.e., the Arabian Sea) near Karachi (modern capital of Pakistan, old capital of the province of Sindha). We also get *Sapta Sindhavaḥ* used only once as the name of a definite country (Ṛg. 8-24.27) (the modern Panjab), while in other places denoting even rivers which were passing through the Sapta-Sindhu country (i.e., the modern Panjab). Ṛg. 1.32.12, 1.34.8, 1.35.8, 1.71.7, 1.102.2, 4.28.1, 8.96.1, etc.; Vāja. (White Yaju.) 38.26; Atharv. 4.6.2; Tait. (Black Yaju.) 4-3-6-1, etc.). These seven rivers were five rivers of the modern Panjab as well as two the Sarasvatī and the Sindhu (i.e., the Indus).

At about the beginning of the Vikrama Era (we can say the Christian Era also) the country beyond the modern Panjab through which the Indus is flowing was called Sindhu. In Girnar inscription of the Kṣatrap King Rudradāman (150 A.D.), in the list of the countries under his hold between Kaccha and Sauvir the country name Sindhu is found. All these three are adjoining countries. In the eyes of those Western aggressors the whole continent *Bhāratavarṣa* was Sindhu. The Arab travellor Al Beruni, who had been here in our continent with Mahmud of Gazana, in the first half of the 11th Cent., A.D. wrote the account of his travels under the title *Al Hind* (The India), giving the name *Hind* to the whole continent. Thus it can be said that at least since about the aggression by Alleexander the Great (about 322 B.C.) our continent was known as *Hindu* or *Hind*. Stān < Sk. *Sthāna* is an Iranian word. Considering the residents of the *Hindu* or *Hind* as *Hindu*, the continent of the *Hindus* got the Iranian name

---

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 7-11.

* Madhuvan, Ellice Bridge, Ahmedabad-380 006.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Hindustān. There were many Religions and Sub-religions prevalent in this continent but the way of life was common, which came to be known as *Hinduism*, which is in our continent known as *Hindu Dharma*.

Let us try to know the real sense of the word *Dharma* in Indian scriptures. V. S. Apte has given 22 meanings in his *Practical Sanskrit-English Dictionary* (third edition, p. 522), out of which we have to test the following, such as 1 Religion, the customary observances of caste, sect, etc. 3. Religions or moral merit, virtue, rightousness, good works (regarded as one of the four ends of human existence. 4. Duty, prescribed course of conduct. 7. Morality, ethics. 8. Nature, disposition, character. 14. Manner, mode.

We can quote here '*A Sanskrit-English Dictionary* of Monier Monier-Williams also, where so many meanings have been given (p. 510). Important for us have been picked up here, such as, 'that which is established or firm, steadiest deares, statute, ordinance, law, usage, practice, customary observance of prescribed conduct, duty, right, justice (often as a synonym of punishment; virtue, morality, religion,* religions merit, good works;.....the law or doctrine of Buddhism;....the ethical precepts of Buddhism;....nature, character, peculiar condition or essential quality, property, mark, peculiarity;....' Also *Dharmamārga, m.* the path of virtue. (p. 511). *Dharmayuddha n.* an honest fight. (p. 511).

Two forms of the word are found in Vedic Literature as *Dharma* (Masc.) and *Dharman* (Neu.). In Ṛg. 3-17-1 *Dharman* is found as *Dharmā* (Non., sing., Masc.). In Atharv. and in other *Saṁhitās* the Masc. form *Dharma* has been used, where generally the meaning is law or custom (*Vedic Index*, Macdonell and Keith, p. 300). In *Dharma-sūtras* full particulars are available, which are (1) Criminal Law, (2) Civil Law and (3) Morality.

Very first time we get the clear idea about *Dharma* in the *Manusmṛti* (perhaps at about 1st cent., B.C. or A.D.). It says :

Dhṛtiḥ Kṣamā Damo(A)steyaṁ
Śaucam-Indriya-nigrahaḥ /
Dhīr-Vidyā Satyam-Akrodho
daśakaṁ Dharmalakṣaṇam // 6.92 //

"There are ten characteristics of the *Dharma*, such as firmness, forbearance, drawing the mind away from evil deeds (*Manonigraha*), not stealing, both kinds of purity internal as well as external restraint of senses, understanding, knowledge, truthfulness and suppression of anger".

---

* Here 'religion' is not any sort of *upāsanā-paddhati*.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Again in *Manusmṛti* :

Ahiṁsā Satyam-Asteyaṁ
Śaucam-Indriya-nigrahaḥ /
Etaṁ sāmāsikaṁ Dharmaṁ
Cāturvārṇye(a)bravīn Manuḥ // 10.63

" Abstaining from killing or giving pain to others in thought, word or deed, truthfulness, not stealing, both kinds of purity internal as well as external and restraint of senses, Manu has told one *Dharma* in short for all the four castes ".

To add :

Ahiṁsā Satyam-Asteyam—
Akāma-krodha Lobhatā /
Bhūta-priya-hitehā ca
Dharmo-(a)yaṁ Sārvavarṇikaḥ /

" Abstaining from killing or giving pain to others in thought, word or deed, truthfulness, not stealing, absence of desire, devoidness of anger, non-greediness, undertaking of affection and welfare towards all sorts of creatures, this is the *Dharma* pertaining to all the castes.

Broader definition is available in the first three verses of 16th *Adhyāya* of the *Bhāgavadgītā* such as " absolute fearlessness, perfect purity of mind, constant fixity in knowledge and mastery over the movement of the mind (*Yoga*), Charity, Control of the senses, performance of rituals, study of scriptures, suffering of hardships, straitforwardness of the mind, non-violence in thought, word and deed, truthfulness, absence of anger (even on provocation), disclaiming of doership in respect of actions, peacefulness of the mind, abstaining from malicious gossip, mercifulness towards all sorts of creatures, absence of attachment towards objects of senses even during their contact with them, mildness, a sense of shame if anything done unfare, steadiness, sublimity, forbearance, firmness, purity internal as well as external, absence of malice and absence of self-esteem."

In *Vaiśeṣika-Sūtras* there is a definition of *Dharma* such as *Yato (A) bhyudaya-Niḥśreyasa-siddhiḥ sa Dharmaḥ* (1.2). That is the *Dharma* by which one gets utmost prosperity and absolution (*Mokṣa*). Again we find in the *Yājñavalkya-smṛti* a line, such as *Ayaṁ tu paramo Dharmo yad Yogenātma-darśanam*—This is the supermost *Dharma*, where one gets self-realisation."

Both of these definitions take us to the highest stage. *Yājñavalkya* knows it very well and shows an easier way, such as:

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Ahiṁsā Satyam-Asteyaṁ
Śaucam—Indriya-nigrahaḥ /
Dānaṁ Damo Dayā Kṣāntiḥ
Sarveṣāṁ-Dharma-sādhanam //* (1.121)

"Abstaining from killing or giving pain to others in thought, word or deed, truthfulness, not stealing, charity, drawing the mind away from evil deeds, mercifulness and forbearance,—these are the means to achieve *Dharma.*"

Some authors have classified these characteristics in two branches, such as *Yama* (a moral duty or an observance) and *Niyama* (a rule or a precept)—These are the *Yamas*:

Brahmacaryaṁ Dayā Kṣāntir
Dānaṁ Satyam-Akalkatā /
Ahiṁsāsteya-Mādhurye
Damaśceti Yamāḥ smṛtāḥ //
(*Yājña, Sm.* 3.312)

"Celibacy, mercy, forbearance, charity, truthfulness, honesty, non-killing, not stealing, sweetness and curbing of the mind, these are *Yamas.*"

While *Niyamas*:

Snānaṁ Maunam-Upavāsejyā
Svādhyāyopastha-nigrahāḥ /
Niyamā Guruśuśrūṣā
Śaucākrodhāpramādatā //
(*Ibid,* 3.313)

"Bathing, silence, fasting, donation, reading of scriptures, continence, service of the teacher, purity internal as well as external, angrilessness and alertness".

All these are the characteristics of *Dharma.*

The word *Dharma* has been used several times in the *Bhagavad-gītā* (1-1, 1-40, 1-43, 2-7, 2-31, 2-40, 3-35, 4-7, 4-8, 7-11, 9-3, 9-21, 9-31, 11-18, 14.27, 18-31, 18-32, 18-34, 18-47, 18-66), *Dharmya* (2.31, 2-33, 9-2, 12-20, 14-2, 18-70) and *Adharma* (1-41, 4-7, 18-31, 18-32). Here no-where religious rituals are meant; the word *Adharma* shows quite opposite behaviour and it very well helps us to understand the meaning of the word *Dharma.*

When the *Manusmṛti* tells us that "*Ācāraḥ paramo Dharmaḥ* (1-109)," the meaning is quite clear that it is character, behaviour, conduct. *Ācāra* is masc., while *Ācaraṇa* is neuter; the meaning of both words is one and the same. This

---

* Reading of the second half: *Damaḥ Kṣamārjavaṁ Dānaṁ.*

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

shows that *Dharma* is a way of Hindu Life and not religion—*Mazahab-Sampradāya-Mārga-pantha* as also Faith.

It is worthnoting that the seeds of the *Dharma* as a way of life are found already in Vedic Literature. For example we can quote the following passage from the Taittirīya Upaniṣad, such as: " *Satyaṁ Vada, Dharmaṁ cara/ Satyān na pramaditavyaṁ, Kuśalān na pramaditavyam/....Mātṛdevo bhava, Pitṛdevo bhava, Ācārya devo bhava, Atithidevo bhava/ Yāni Anavadyāni kāryāni tāni sevitavyāni, na itarāṇi Yāni asmākaṁ sucaritāni tāni tvayā upāsyāni, na itarāṇi/.. Śraddhayā deyaṁ, aśraddhayādeyaṁ, hriyā deyaṁ, bhīyā deyam* "

When a student completes his studies and asks permission to go to his native place, the teacher tells him how to behave in his future life. His words are: " Tell the truth, have an honest ethical life. You should not be careless about truth, you should not be careless about safety. Consider your mother as a god, consider your father as a god, consider your teacher as a god, consider your guest as a god. You should perform those deeds which are praiseworthy, no others. You should put in action our those behaviours which are good and no others....Donate with confidence, do not donate without confidence, donate as if you are ashamed, donate with fear...."

The Dictionary meanings quoted earlier have been covered up so far, which establish characteristics which are covered in *Dharma.*

This is the way of *Bhāratīya* Life and this is the *Hinduism—Hindu Dharma,* quite independent of religious rituals. *Iti śam.*

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Journal of the M. S. University of Baroda

The Journal is published every year in three parts. These parts are devoted respectively to topics relating to (1) Humanities, (2) Social Sciences and (3) Science.

Advertisement tariff will be sent on request.

Communications pertaining to the Journal should be addressed to:

The Editor (Humanities/Social Sciences/Science)
Journal of the M. S. University of Baroda
Faculty of Arts Compound
Baroda-390 002 (India)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

APROPOS OF THE SANSKRIT LANGUAGE*

By

S. G. KANTAWALA

वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥ रघुवंश १.१ ॥

Respected General President and distinguished friends,

At the very outset I must express my sincere thanks to the authorities of the All-India Oriental Conference for electing me as the President of the Indian Linguistics Section of this Session which is being held in a distinguished and historic place. I am conscious of the responsibilities and the faith reposed in me as well as my limitations. I feel I am a dwarf, when I think of the brilliant galaxy of the stalwarts who have presided over this prestigious Section in the past.

I cast a glance in the past. I get emboldened, when I find that there are thirty five *savants* including my teachers Professor M. A. Mehendale and Professor A. M. Ghatge who have graced this chair and they are here to inspire and bless me. I bow down to them all as my *pathikṛts* and accept this honour with many thanks again and with a request to you one and all to extend your full and hearty co-operation in the successful conduct of this Section. It is customary in such addresses to take a stock, to review and comment on the works published during the period intervening the previous session and the present one. Indeed, this is a good and a useful practice; but we have now various media of information on various publications. It is for obvious reasons that one finds it not possible to be in contact in time with each and every publication. You will, therefore, excuse me, if I depart a little from the trodden path by a brief survey of the bibliographical part. I would like to dwell on some aspects also. In a sense I want to synthesise these two trends or two practices in my address. I, therefore, crave your indulgence for a synthetic approach in my address.

Considering the question of a suitable theme for this discourse I thought I might talk on Purāṇas as they are now receiving good attention in India and abroad, and as also it was pointed out in the Sanskrit Commission Report[1] that

---

Journal of the Oriental Institute, Vol. 44 Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 13-29.

* Presidential Address delivered at the 'Indian Linguistics Section' of the 36th Session of the All-India Oriental Conference held at Pune on 28-30 May, 1993.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

" the ample materials of Purāṇas are still to be exploited in full.... forms and phrases of Sanskrit as a medium of expression, such as Vedic, Epic and so on need to be examined from the points of grammar, diction and vocabulary ". In this list one may aptly add " Purāṇas ", as Purāṇas and Epics are said to go together. In addition to the Purāṇas I intend to touch the Modern Sanskrit literature, as it is gradually getting prominence and in abundance. To be brief, I propose to refer to some linguistic aspects of Purāṇas and modern Sanskrit literature.

" Linguistic Science to day, like other parts of human knowledge and learning, and like all aspects of human cultures is the product of the past and matrix of its future "[2]. I need not dwell here on the linguistic speculations of ancient Indian thinkers, which " must have been seriously under way well before the middle of the first millenium B.C. and the work done in modern times by scholars in India and abroad, as the same is known to you.

The discovery of Sanskrit and its study " was the prime incitement to early nineteenth century comparative and historical work."[3] The linguistic study of Sanskrit by Europeans had a twofold effect: " the comparison of Sanskrit with the languages of Europe formed the first stage in the systematic growth of comparative and historical linguistics, and additionally, in Sanskrit writings Europeans now came into contact with the independently developed tradition of linguistic scholarship in India, whose merits were acknowledged at once and whose influence on several branches of European linguistics was deep and lasting."[4]

In this connection it may be noted that the work of Pāṇini and other Indian linguists on Sanskrit in Europe from 1800 was deep and far-reaching.[5] The RV (c. 1200-1000 BC) is the earliest literary document of the Indo-Aryan languages and its language is not only connected with the other languages of the IE/IH family but also with some of the indigenous languages of India. This leads me to refer here to the latest researches by Subash Kak and David Frawley about the home of the RV, *viz.* the valley of the vanished and dried up Sarasvatī in Gujarat and Rajasthan. The information about the latitudes points to an area in Gujarat specifically modern day Bharuch and Dwarka,[6] but in the absence of the full text it is wise to refer and leave it here. " Pāṇini is one of the greatest monuments of human intelligence,"[7] as L. Bloomfield writes. " Features of descriptive linguistics can be traced back immediately to his genius."[8] It is significant to note that " the unhistorical approach to grammatical phenomena in the *Aṣṭādhyāyī* impresses us as comparatively modern "[9]. One knows it well that his " *Aṣṭādhyāyī* is a grammarian's grammar, not layman's or teacher's manual."[10] The Vyākaraṇa and the Śikṣā are closely related two Vedāṅgas out of the six Vedāṅgas, which constitute the ancillary Vedic literature. " The Prātiśākhya

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

works," as D.D. Mahulkar writes, "have a freshness of empirical outlook and practice....The linguistic corpus before the Prātiśākhya writers and the earlier grammarians including Pāṇini was distinguished by variance and they made their way through it accommodating it in their systems as much as possible."[11] The "variance-approach" according to him makes many of the matters clear by the evidence available from the data of the languages of the north-western area of and beyond India. He undertook this study "to explore the new surroundings that socio-historical linguistics will be facing in our country in the near future"[12].

The Sanskrit was stabilised by grammarians, but there was a process of continual linguistic change and we have the MIA and NIA languages.[13] There are to be found in addition many elements and their influences whose origin lies in the non-Ayan languages in the contact with which the Indo-Aryan developed.[14]

In the two great Epics of India, *i.e.* the *Rāmāyaṇa* (Rām) and the *Mahābhārata* (Mbh), there are extensive documents of Sanskrit "belonging to a period nearer to Pāṇini than the classical literature in the narrow sense. They provide also evidence of the wide popularity of one type of Sanskrit literature among the masses of people, since these works were reserved for no special or cultivated audience, but intended for public recital to the population in general."[15]

Purāṇas form a substantial bulk of Sanskrit literature and "occupy a unique position in Indian literature both sacred and secular."[16] "The earlier versions of the Purāṇas no doubt existed at the period of the Bhārata war and that of Magasthanes. The extant Purāṇas, however, can be assigned to the early centuries of the Christian era...."[17], observes A.D. Pusalker. The *Mahābhārata* is assigned to a period between 4th century B.C. and 4th century A.D.[18] To explain grammatical and metrical irregularities F. E. Pargiter put forward a view that Purāṇas "were quite probably in Prakrit originally, an old literary Prakrit used by the higher classes."[19] These were Sanskritised later on by converting Prakrit words into Sanskrit. This theory is based on his hypothesis of two traditions: 1. Brahmin and 2. Kṣatriya. This hypothesis is not acceptable, as there is "no basis for postulating the existence of Purāṇas originally in Prakrit."[20] Even for the *Mahābhārata* it was contended by scholars like Grierson and others[21] that it was in Prakrit, but this theory is not found acceptable.[22]

As noted earlier the Epics and Purāṇas were intended to cater for the general public, to instruct them and to make a popular appeal. The *Devībhāgavata-Purāṇa* states that Purāṇas were created to instruct the *Śūdras*, the women-folk and the *brahma-bandhus*; hence "it was but inevitable that there should be an influence of popular speech both on the composers and transmitters of the tradition."[23] The two great epics: Mbh and Rām: represent the earlier literary and linguistic history. Their "language is Sanskrit definitely enough,

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

but it is a Sanskrit which frequently violates the rules which Pāṇini had laid down and which were always observed in the more orthodox literary circles."[24] Epic Sanskrit is a later form of Sanskrit than that of Pāṇini. The Mbh-story was familiar to the people before Pāṇini's time. The statement of the *Matsya-Purāṇa*, (3.3-4) that Purāṇas were created before the Vedas, may suggest that the Purāṇa-tradition is earlier than the *Śruti* (Vedic)-tradition; in other words the *muni*-tradition, which is a popular tradition, is earlier than the *ṛṣi*-tradition. Like the Epics the Purāṇas were recited and transmitted by the *sūtas* whose Sanskrit was popular and not that of the educated and cultivated class. Thus "the language of the Epics served also as a model for the language of the Purāṇas, of which the earliest core dates to the same period."[25]

Amongst the Purāṇas the *Matsya-Purāṇa*, the *Vāyu-Purāṇa* and the *Brahmāṇḍa-Purāṇa* are said to be older Purāṇas and they are assigned by P. V. Kane[26] to a period between 300 A.D. and 600 A.D. in general; it is also true that various chapters of Purāṇas are assignable to different periods of time. The text of the Purāṇas has been dynamic and subject to revisions and additions. Amongst these three Purāṇas the *Matsya-Purāṇa* is "one of the older works of the Purāṇa literature or at least one of those which have preserved most of the ancient text."[27]

Like the language of the Epics the language of the Purāṇas shows many deviations from the Pāṇinian rules of grammar. These deviations are generally described as *ārṣa*, archaic, *a-Pāṇinīya*, un-Pāṇinian or non-Pāṇinian.

These irregularities pertain to the domain of phonology, morphology and syntax generally. The phonological irregularities are of the type of hiatus within a *pāda*, hiatus between two *pādas*, hiatus within a word, *i.e.* internal hiatus, irregular *sandhi*, *e.g.* double *sandhi*, shortening or lengthening of vowels *metri causa*, loss of an initial vowel of a preverb, vowel-haplology, consonantal and vocalic change by attraction. Morphological irregularities include declensional deviations, irregular numerals, confusion of numbers, irregular compounds, change of *pada* and conjugation, transference of verbal stems, irregular gerunds, change of voice etc. Syntactical abberations include genitive for dative, locative for dative, nominative for accusative etc.[28]

It may be noted that in the Vedic language the conjugation and the *pada* were not fixed. The active voice and the middle voice had sometimes some semantic value in the Ṛgvedic language. One has to investigate such relics in the Purāṇic language.

As noted earlier these Purāṇic abberations are common with those of the Epic language.[29] When Purāṇas give *subhāṣitas*, adages, maxims, instructions, the optative/potential forms are generally used; but such forms carry the force of

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

imperative also. The phenomenon of the use of two or more synonyns side by side is met with; in such cases one synonym functions as an adjective, while the other one functions as a substantive. This reminds one of the problem of synonyms in the Veda. One is tempted here to find an extended operation of the statement that Purāṇas are the quintessence of the Vedas. Semantic change operates also on the temporal axis. The vocable *netra* means ordinarily "an eye", but in the *Matsya-Purāṇa* in the context of the variety of cloths the vocable *netra* comes to signify a particular variety of silken cloth. This was a characteristic of the Gupta period. It is also mentioned by Kālidāsa in the *Raghuvaṁśa* (7.39).[30]

In the Purāṇas one comes across *nirvacanas* ("etymologies"). They are given to explain a particular activity or an aspect of the one concerned in the course of a narration or without a narration. The derivation is generally indebted to Yāska's *Nirukta* or some Vedic text. In the matter of derivation Purāṇas seem to follow the principle of *Nairuktas*, *i.e.* all nouns are derived from verbs ("*nāmāny ākhyātajāni iti Śākaṭāyanaḥ, Nairukta-samayaś ca*" / Nirukta 1.12). In some cases a word is derived from a particle and/or a verb. About the mode of derivation it may be said that it has the usual method of introducing a derivation by *kasmāt*. It also employs *tasmat* or *tena*. In addition to this mode there is also the use of ablative of the noun derived from a verb. It is interesting to note that this tendency is traceable to the Upaniṣadic derivations.[31] "The basic vocabulary of Sanskit is Indo-European," but "there exists a large number of words which are without Indo-European etymology. In the very earliest language such words are few, but they progressively become more".[31a] In the RV, the earliest literary document, there is a small nucleus of such element,[32] which went on growing with the passage of time. The Purāṇas are no exception to this process of borrowing and loan-words and back-formations or Sanskritised forms are met with. In the *Matsya-Purāṇa* in the context of eatables the vocable *iṇḍarī* ⁓ *iṇḍalī* is met with. The other corresponding Sanskrit form is *iḍarikā* and the Prakrit one is *iḍḍariyā* and the Canarese vocable is *iḍarī* ⁓ *iḍalī*.[33] One may refer to an idea of "Purāṇic Dictionary" which can also owe its origin to other factors also.[34]

"The proper linguistic study of these un-Paṇinian forms have a great philological value," observes Suniti Kumar Chatterjee, who continues further that "the language of the Purāṇas and the *Mahābhārata* as well as the *Rāmāyaṇa* in this way shows a common family-likeness, with what is known as Buddhist Hybrid Sanskrit, where we have an attempt at harmonization betwee *Prākṛt* (*a*) or Middle Indo-Aryan and Sanskrit or Old Indo-Aryan. . . Each of the Purāṇas has got in its language something new and suggestive to tell us about the development of language and culture in India".[35]

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

When we have terms like Buddhist Hybrid Sanskrit, Jain Sanskrit, Epic Sanskrit, one may use a term like "Purāṇic Sanskrit," which is also a variety of popular Sanskrit.

Modern Sanskrit Literature

Let me now refer to some language-aspects which are met with in the modern Sanskrit literature.

The post-Jagannātha period is taken as the "Modern Sanskrit period"[36] and "the literary activity of Jagannātha lies between 1620-1660 A.D."[37] The modern Sanskrit literature is quite rich and the twentieth century literature testifies to the cultivation of new themes and forms of literature. "Some of modern Sanskrit works have a fairly good expression answering very well the genuine Sanskrit idiom, but in many others departures from it are visible, the *raison d'être* being advanced for them being the need to simplify Sanskrit to encourage people to take it."[38]

En passant it may be recalled that *Purāṇakāras* employed simple, popular and colloquial Sanskrit which people could easily understood. The same observation also holds good for the Jaina Sanskrit.[39] The departures referred to above refer to some linguistic and grammatical peculiarities *etc.*, e.g. short shrift *sandhi*, preference to the use of *kṛdanta* forms to the one of *tiṅanta* forms *etc.*[40] Borrowed features come in through loan-words,[41] and the twentieth century Sanskrit literature is no exception to this phenomenon.

The phenomenon of loan-words occurs in the form of (1) Graphic loan, *e.g.* Marathi vocable *peśave* as in *peśave-vaṁśajāḥ*, (2) Loan-translations, *e.g.* the vocable 'tea' is rendered as *kaṣāyapeya*, 'railway train' as *vahni-vāhana*, 'Alexander' as *Alakasundara* or *Alkacandra*, 'Indian Civil Service' as *Hinda-saujanya-sevā* etc. In these cases of coining of words Satya Vrat Shastri suggested that a dictionary of such coined words may be prepared and I would like to endorse his view. We see a process of Sanskritisation of foreign words or back-formations, e.g. *Nayapālya* for 'Napoleon,' *Ādyavrata* or *Yaduvṛddha* for 'Edward.'[41a] (2a) Proverbs are also translated, *e.g.* "let the dogs bark, the caravan goes on:" *nākrośān sārameyāṇāṁ vijahāti pathaṃ gajaḥ* / One meets with also cases of (3) "Resemblant translation;" *e.g.* 'Aurangzeb' as *Avaraṅjajīva*, (4) Onomatopoeic translation: *suṁ suṁ kṛtvā jagāma golī*/ There are also instances of (5) Loan-shift: *e.g.* "B.B. & C.I. Railways" as *bībīsīāyasa-vartman*, (6) Phonetic subtitution. "Words-worth" as *Varḍasvathādipaṇḍitāḥ*: Here the phone [z] in the vocable "Wordsworth" undergoes a change to (s) *i.e.* [z] becomes [s], because Sanskrit does not have [z]. ( ) Phonemic loan: *e.g.* "madam" as मॅडम; here the phoneme /ɛ/ is introduced, since Sanskrit has

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

the phoneme/e/ only. (8) Phonetic change: Here " the borrowed form is subject to the phonetic changes that occur after its adoption[42], *e.g.* " Coffee " as *kāphī* in " *Kāphīṣoḍaśikā* " by Swaminathan. Here the change is from (ɔ) to (a) and /f/ to /ph/. (9) Semantic change: Shift of emphasis: Most words have several meanings, but the variation here is really more extensive than the dictionary-meaning[42a]; *e.g. pārasika* stands for ' Persians ' in general, but in M.S Aney's " *Śrī-Tilaka-Yaśorṇava* " it stands for ' Parsis,' *etc.* It is well-known that " grammatically borrowed form is subjected to the system of the borrowing language"[43] and this occurs in the areas of declension, gender, syntax *etc.*[44] Sanskrit words are made to carry the regional meaning or the mother tongue-meaning, *e.g.* the vocable *sattā*. New words are also coined, *e.g.* " cross examination " is rendered as *tiryak-parīkṣaṇam*; " cap " is rendered by " *ṭopī* " *etc.*[45] Some times the regional/mother tongue-words are used side by side with the Sanskrit words; e.g. *bhābhī* and *bhrātṛjāyā*.[46] Another feature of modern Sanskrit is the construction of sentences which does " not answer the true Sanskrit idiom. They are weighed down by Hindi or vernacular influence."[47]

I think I have said enough on the linguistic aspect and I need not dwell more for want of time and space and hence I should turn to the second part of my address, *i.e.* the bibliographical or the review section.

PART II

Limitations of time and space prevent me from reviewing all the publications, books, monographs, research-papers etc. I shall, therefore, refer to some of them. Before I proceed to the bibliographical survey, I may make a brief mention of some projects :

Projects :

1. The Department of Linguistics, Deccan College, Post-graduate and Research Institute, Pune has undertaken an epoch-making important project of "*An Encyclopaedic Dictionary of Sanskrit on Historical Principles*" which was initiated by Dr. S. M. Katre, who was succeeded by Dr. A. M. Ghatage. Vol. I to Vol. III, Part I were published under the general editorship of Dr. A. M. Ghatage. Vol. III, Part II and onwards are being published now under the general editorship of Dr. S. D. Joshi. The Vol. IV, Part II and Part III were published in 1991 and in 1992-93 respectively and we are awaiting further volumes with an accelerated speed with the same high stardard in the years to come.

2. The Bhandarkar Oriental Research Institute, Pune, has undertaken a project of " *Prakrit Dictionary* " under Dr. A. M. Ghatage and also a project of " *Avestan Dictionary* " under Dr. M. A. Mehendale and Dr. M. G.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Dhadphale. In the case of the former the extraction of words is completed. Some more material is now being extracted from other works. Some articles are under preparation. An introduction of 26 pages giving the principles followed in the preparation of the Dictionary is by Dr. A. M. Ghatage and the first fascicule is out on the occasion of the *amṛtamahotsava* of the Bhandarkar Oriental Research Institute (Pune) in May, 1993. In the case of the latter entries in the first hundred columns of Bartholomae's "*Altiranisches Wörterbuch,*", have been revised and written out for publication, while the work on column 101 onwards is in progress.

3. Vishveshwarananda Vishvabandhu Indological Institute at Hoshiarpur has a project of publishing a glossary of North-Western Himalayan Dilects compiled by the late Dr. Siddheshwar Varma. One volume under the title : "*A Glossary of Khasi Dialect*" is published by Dr. B. B. Chaubey in the Punjab University Indological Series, while the Dogri Institute of Jammu is conducting research in the Dogri dialect.

4. The Department of Lexicography of the Telugu University, Hyderabad has a dictionery-project on the "*Newspaper Language*" and it is in its final stages.

5. The Department of Linguistics of the M. S. University of Baroda, Vadodara has a project on "*Parasi-Gujarati: A Socio-Linguistic Variation*" under Dr. Bharati V. Modi.

6. The Department of Sanskrit and Prakrit of the University of Poona, Pune has two projects in progress, *viz.* (i) new edition of the *Aṣṭādhyāyī* and (ii) *A Source-Book of Pre-Pāṇinian Thought*, under Dr. Saroja Bhate.

7. The Department of Linguistics of Dr. Hari Singh Gour Vishvavidyalaya, Sagar, (MP) has a project on "*A Study of Accoustic Features of Speeches produced in Normal and Abnormal Conditions*" under Dr. B. D. Mishra.

8. International School of Dravidian Studies, Trivandrum conducts the following four projects (relevant to Malayalam Studies):—
   (i) Project for the Dravidian Encyclopaedia
   (ii) Project for Encyclopaedia on Dravidian Tribal Communities.
   (iii) A Linguistic Study of Communicative Disorders.
   (iv) A Study of the Early Inscriptions in Malayalam.

The 21st All-India Conference of Dravidian Studies is scheduled on 15, 16 and 17 July, 1993 (now-was scheduled) under the auspices of the International School of Dravidian Linguistics, Dravidian Linguistics Association and Indian Institute for Dravidian Studies at Kuppam, Andhra Pradesh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The death-centenary of Dr. Hermann Gundert, a renowned linguist-missionary, was recently celebrated in Germany and India on 25th April, 1993. The memorial session was from April 18 to 25, 1993. The World Malayalam Congress was held on May 19, 1993 at Stuttgart, Germany as a part of the observance of Dr. Hermann Gundert's death-anniversary. (*vide* for details *Times of India*, dt. 23 May, 1993, Review p. 3, Ahmedabad edition).

It is happy to note that Konkani, Manipuri and Nepali are now given the official recognition by the Parliament in the eighth schedule through a constitution amendment bill adopted on 20-8-1992 (Thursday) (*vide Times of India* dated 21-8-1992, 24-8-92, 11-4-92). Now there will be eighteen languages in the eighth schedule, *i.e.* these three plus the other fifteen languages, *viz.* 1. Assamese 2. Bengali, 3. Gujarati, 4. Hindi, 5. Kannada, 6. Kashmiri, 7. Malayalam, 8. Marathi, 9. Oriya, 10. Punjabi, 11. Sanskrit, 12. Sindhi, 13. Tamil, 14. Telugu and 15. Urdu.

Bibliographical Survey :

Let us now turn to some publications :

(a) *Books/Monographs/Felicitation—Volumes etc.*

Various schools of thought in India have given their mind to the problem of language and we have "*The Word and the World : India's Contribution to the Study of Language*" (1990) by Bimal Krishna Matilal. It deals with the philosophy of language and gives a beautiful exposition and a critical analysis of the classical theories. It contains a study of Indian semantic theories and syntactical issues. It is an outstanding contribution to the field of Indian philosophy of language. "*Language Variation in South Asia*" (1990) by William Bright is a collection of the author's writings on socio-linguistics from 1960-1988. Amongst other articles it contains also an article on "Hindu Numerals" as well as three other articles on linguistics and archaeology. Umrao Singh Bisht writes on "*Concept Language*" (1990). Uday Narayan Singh writes on "*On Language Development and Planning : A Pluralistic Paradigm*" (1992). "*Stylistics of Figurative Language*" (1990) by V. P. Sharma presents an analysis and understanding of the relationship connecting metaphor and metonymy towards communication and cognition as well as the indeterminate knowledge of literary meaning. "*Linguistic Perspective of Literary Style*" (1990) by Ravinder Ganesh reviews the work done in the field and draws up a linguistic framework for analysing literary style *etc.* K. C. Dash has authored a book entitled "*Relations in Knowledge, Representation Studies in Nyāya, Mīmāṁsā, Tantra, Modern Linguistics* and *Artificial Intelligence in Computer application*" (1991).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

We have a nice book on "*Indo-European Moods in Greek and Sanskrit*" by Satya Ranjan Banerjee, giving a comparative study between Sanskrit and Greek on some aspectual categorization (1991). There is also a very useful book: "*Handbook of Sanskrit Philology*" by Satya Ranjan Banerjee (1988) giving a systematic study of Sanskrit language and philology. Satya Swarup Mishra has published "*The Old Indo-Aryan: A Historical and Comparative Grammar*," Vol. I (1991).

Sanskrit Syntax is dealt with in "*Studies in Sanskrit*," which is a volume in honour of centennial of Speijer's "*Sanskrit Syntax*," edited by Hans Henrich Hock (1991). It contains papers read at the Sanskrit Syntax symposia held at the 1986—South Asian Languages Analysis Round Table (University of Illionois, Urbana Chaimpaign) and the 1987—South Asian Languages Analysis Round Table (Cornell University and University of Syracuse). Lila Govilkar writes on the descriptive linguistics in her book: "वर्णनात्मकभाषाविज्ञान" (in Marathi) (1992).

"*Encyclopaedia of Indian Philosophies*," Vol. 5: "*The Philosophy of Grammarians*" edited by Karl H. Potter (General Editor) and Harold G. Coward and K. Kunjunni Raja (1990) is an important publication giving an overview of the philosophy of grammarians. We have now also the English translation of "*The Vākyapadīya of Bhartṛhari*" (*Brahmakāṇḍa*) by K. Subrahmanyam (1990) and also "*The Word Index to the Vākyapadīya of Bhartṛhari*" with a complete text in the Devanāgarī reproduced from the Roman text by Wilhem Rau by Saroja Bhate and Yashodhara Kar (1991). It is the first ever published index in Devanāgarī with the complete text in Devanāgarī. "*Mahābhāṣyadīpikā of Bhartṛhari*" (Fasc. VIII, *Āhnika* VII) (1991) is edited by G. B. Palsule and V. B. Bhagawat. James W. Benson writes on "*Patañjali's Remarks on Aṅga*" (1990). There is also a book entitled. "*The Taddhita—Rules*" (1990) edited by Saroja Bhate.

V. N. Jha writes on "*Pre-Pāṇinian Grammatical Traditions: A Linguistic Analysis of the Ṛgvedic Padapātha* (1992) and D. D. Mahulkar writes on "*Pre-Pāṇinian Linguistic Studies*" (1990) wherein he tries to explore the linguistic corpus before the Prātisakhya-writers and earlier grammarians including Pāṇini. He observes that this corpus was distinguished by its variance.

There are also some studies on Pāṇini and other grammarians. In his "*Zero in Pāṇini*" (1990) M. D. Pandit identifies *lopa* as zero and further considers it under three different heads *Lopa*, *It* and *Anuvṛtti*. In "*Pāṇini-Re-interpreted*" (1990) Charu Deva Shastri delves deep successfully in the mysteries of Pāṇinian grammar. Karuna Sindhu Das writes on "*A Pāṇinian Approach to Philosophy of Language*" (1990). Kumari Prabha examines the contribution of Jain writers to Sanskrit grammar in her book: "जैनाचार्यों का संस्कृतव्याकरण को योगदान" (1991), while Shrikant Pandeya has a book in Sanskrit

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

entitled: "व्याकरणशास्त्रदृष्ट्या सम्बन्धस्वरूपपर्यालोचनम्" (1990). Shri Prakash Shukla writes on the grammar as depicted in the *Agni-Purāṇa* in the book: "पाणिनीयव्याकरण एवं अग्निपुराणमें निरुपितव्याकरण" (1990). Sindhu S. Dange writes on "*Purāṇic Etymologies and Flexible Forms*: Some *Glimpses* (1989) and Sima Bose makes a linguistic study of the *Viṣṇu-Purāṇa* in "विष्णुपुराण: एक भाषावैज्ञानिक-अध्ययन" (1991). Sushila S. Desai devotes a chapter on the language of the Bhāgavata Purāṇa in her book: "*The Bhāgavata-Purāṇa: A Critical Study*" (1990). In "*Sanskṛta-Vākya-Saṁracanā*" (in Gujarati) (1990) V. M. Bhatt attempts a fresh approach to the study of sentence-constructions in Sanskrit. The thrust in the book is on examining and explaining the various morphological constructions at the level of the sentence-structure as well as the morphology of noun-phrase and verb-phrase and on the classification of adjectives into two categories: (i) अभेदमूलक विशेषण (ii) भेदमूलक विशेषण. S. S. Janaki writes on spoken sanskrit in her book: "संस्कृत-व्यवहार:" (1990). *The CD* is rendered by her in another book by her student. Satya Ranjan Banerjee discusses the influence of Sanskrit on Indian languages with particular reference to Tamil, Persian and Urdu in his book: "*Sanskrit and Indian Languages*" (in Bengali) (1993). The following books may also be noted: 1. *Language variation and language change* edited by Aditi Mutherjee (Proceedings). (Osmania University)" 2. *Tense and Aspect*." (Proceedings), edited by B. Lakshmi Bai (Osmania University). 3. "*Osmania Papers in Linguistics*" (Annual Publication of the Department of Linguistics, Osmania University, Hyderabad). "*Calt Papers*" (annually published by the University of Hyderabad, Hyderabad). Lachman M. Khubchandani writes on (1) *Language Culture and Nation Building, Challenges of Modernisation*, (1991), (Shimla) and (2) *Tribal Identity: A Language and Communication Perspective* (1992) (Shimla). "*Linguistics at Large: Papers in General and Applied Linguistics*," is edited by V. Prakasam and S. V. Parasher, (1991) (Hyderabad).

As the list of publications of the Dravidian Linguistics Association of India, Trivandrum is separately available, these publications are not repeated here.

Let us now have a look at some books in the areas of MIA and NIA: "प्राचीन अर्धमागधी की खोजमें" (1991) by K. R. Chandra is a valuable contribution to the MIA studies. He tries to bring out the salient features of the original Ardhamāgadhī on the basis of the *Ācāraṅgasūtra* in which "the canonical literature of the Śvetāmbaras was written", in the comparative light of the evidence of Pali-Piṭakas and Aśokan inscription". "This is a thought-provoking research-work... the present text will contribute a lot to the field of Prakrit textual criticism" (Review by Satya Ranjan Banerjee in Jain Journal, Calcutta, April, 1992). H. C. Bhayani writes on Deśya Prakrit in his "*Studies in Deśya Prakrit*" (1988). Satya Ranjan Banerjee has edited "*Kaccāyana's Pali Grammar*" and he adopts a linguistic approach therein (1992). H. C. Bhayani

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

writes on the historical grammar of Gujarati in his book in Gujarati "ગુજરાતી ભાષાનું ઐતિહાસિક વ્યાકરણ" (1988). It is a "pleasant breakthrough in Gujarati Linguistics by opening a new field of research in dichronic syntax" (Review by Bharati Modi, JOIB, 39. 1-2, issued in August, 1991). Urmi Desai has an article on it by way of an introduction to this book (Forbes Gujarati Sabha Quarterly, January-March, 1989). "*Gujarātī Vākya-racanā*" by Arvind Bhandari is a work first of its kind. He approaches the problem from the point of view of case-grammar, relational grammar and functional grammar. His approach is eclectic and draws upon the modern as well as on the ancient Indian Sanskrit grammarians and discusses syntactic structures etc. (1990). M. N. Acharya writes on the grammar of the Marathi language in his book: "*Marāṭhī Vyākaraṇaviveka*" (1991) and Shailesh Sadashiv Pundlik writes on stylistics in his book "शैलीवैज्ञानिक चिकित्सेचे तंत्र आणि मंत्र" (1991). Krishnashri Arjunwadkar writes on the history of Marathi grammar in his book "मराठी व्याकरणचा इतिहास" (1992). A. H. Bhawe writes on "म्हणी वाकप्रचार व शब्दप्रचार" (1992). J. J. Trivedi writes on the comparative grammatical aspect of Hindi and Gujarati in his "आधुनिक भाषाविज्ञानके वाक्यकेन्द्रिय परिप्रेक्ष्यमें हिन्दी-गुजराती तुलनात्मक व्याकरणविचार" (1991) and Indra Sitamshu and Naresh Mishra write on "प्रोक्ति: स्वरूप:, संरचना और शैली" (1990) and "शब्दप्रयोग" (1990) respectively.

The following books may also be mentioned:—

"*Indian Lingusistics: Punjabi-Tamil: Phonology*" (1990) by Baladev Raj Gupta, (2) "*A Grammar of Modern Tamil*" (1989) by Thomas Lehman, (3) "The *Noun-phrase in Bengali*" by Malay Gangopadhyaya (1990), (4) "*Tribal Languages of Himachal Pradesh*" by D. D. Sharma; (1992), (5) "संस्कृत तथा पंजाबी के सम्बन्ध" by Shyam Dev, (1990), (6) Hindi Translation of Bloch and Trager's "*Introduction to Linguistics*" by Deva Datta Kaushik and Gopal Datt Joshi (1991)," (7) *Language versus Dialect: Linguistic and Literary Essays on Hindi, Tamil and Saranami*" edited by Joseph Offred (1990), (8) "*A Primer of Standard Hindi*" by Michael C. Shapiro (1990), (9) "*Intermediate Hindi*" (Two Parts) (1990) by Yamuna Kacharu Rajeshvari, (10) "*Acquisition of Syntax*" by A. Usha Devi, (11) "*Studies in Urdu Linguistics*" (1989) by Sham Shad Zaidi, (12) "*Panjabi Manual*" (Vols. 1-3) by Omkar N. Koul and Ludmila Khokhlova and Narinder Dulai (1990); (13) "*Urdu Script: Reading and Writing*" by Omkar N. Kaul and Madhu Bala (1992); (14) "*Topics in Hindi Linguistics.*" Vol. III by Omkar N. Koul; (1992) (15) "*Hindi Phonetic Reader*" Omkar and Koul (1993); (16) "*Studies in Kashmiri Linguistics*" by Omkar N. Koul; (17) "*Panjabi-Kashmiri Syntax: A Study in Comparative Indo-Aryan*" by Omkar N. Koul; (18) "*Saṁskṛta tathā Panjābī ke Saṁbandha*" by Shyam Deva Parashar; (19) *Panjabi-Kashmiri Dictionary* by Omkar N. Koul.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Some felicitation-volumes may be referred to here :

(i) " Language and Text ": " *Studies in Honour of Ashok R. Kelkar* ", edited by Srivastav and others (1992); (ii) Pāṇinian Studies: *Professor S. D. Joshi Felicitation Volume* ", edited by Madhav Deshpande and Saroja Bhate (1991); (iii) " *Festschrift in honour of Prof. Bh. Krishna Murti* " [as a silver jubilee year volume, (Osmani University)] edited by Lakshmi Bai and Ramkrishna Reddy; (iv) Festschrift in honour of Professor Ananth Narayana.

Reprints :

Some important books like " *Sanskrit Wörterbuch in Kurzerer Fassung* " (three volumes, 1991); " *Sanskrit Wörterbuch* " (seven volumes, 1991) by Otto Bohtlingk and Rudolf Roth with " *Nachträge* " by Richard Schmidt (1991), etc. are reprinted.

Papers/Articles :

We may now mention a few articles :

The Vaidika Vyākaraṇa of Bhojadeva by N. M. Kansara (JOIB, 38. 3-4; issued in December, 1990); Egrative Constructions by Mittner Vladimir (*Archiv Orientalini* 3.59; (1991); " A Study of Perfect Verb-Form in the Prose-Portions of the Taittirīya Saṁhitā of the Black Yajur-Veda School " by H. C. Sil, (JAS. 33. 3-4; 1991); " Vārttika " by Bronkhorst Johannes (WZKSAIP (Vol 34, 1990). " Views of Sudhākara " by Nilanjana Shah (*Svādhyāya* 27.1-2. 1992); " Comparative Indo-European and Archaeology " by J. Best (*Journal of Indo-European Studies*, 17, 1989); " *H*-sound in the Pratyāhāra Sūtras of Pāṇini " by M. Sriman Narayana Murti (*Brahmavidyā*, 55, 1991). "On Pāṇinian Studies : A Reply to Cardona " by Kiparsky Paul (*Journal of Indian Philosophy*; 19.4; 1991); " Brevity in Pāṇini " by Henry Smith (*Journal of Indian Philosophy*; 20.1; 1992). " Ditransitive Constructions in Patañjali's Mahābhāṣya " by M. M. Deshpande (*Dr. S. S. Janaki Felicitation Volume*), " The Infinitive of Purpose: Pāṇini *vis-a-vis* Kātyāyana" by Asoke Chatterjee Sastri (*Dr. S. S. Janaki Felicitation Volume* ; JOR. 56-72, 1992), " The Ṛgvedic Homonyms " by Mayank Manjul (JOIB, 31. 3-4, 1990); " Rūpākhyāna Paddhati in Pāṇinian Grammar " (in Gujarati) by V. M. Bhatt (*Svādhyāya*. 27. 1-2; 1990); " Pāṇini and Nominal Sentence " by Johannes Bronkhorst, (ABORI. 71. 1-4 1990); " A Critical and Comparative Study of Pāṇini's Morphemic Principles in the light of Modern Linguistics-Magic Squares " by Sudyumna Acharya (*The Journal of the International Dayananda Vedapeeth*, 4.3; 1991); " Ācharya Hemacandra's Prakrit Grammar and Ardhamāgadhī Language: A Comparative Evoluation " by K. R. Chandra (*Sambodhi* 15; 1990) " Unusual Nominal forms

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

with Prakrit Suffixes in the Oldest Pali Literature " by K. R. Chandra (JOIB, 38.3-4; issued in December, 1990); " *y*-Śruti in Prakrit " by Satya Ranjan Banerjee (*Jain Journal*, 1992); " Hindi Schwa Deletion," by Pramod K. Pandey; (*Lingua* 82; 1992) " Marking Intonation in Texts " by G. Ravishanker (*Pondichery Journal of Dravidic Studies* 2.2; July, 1992); " The Relationship between Phonology and Morphology : Morphology Phonologized " by Bharati Modi (JOIB 38. 3-4; issued in December, 1990 and JAOS 110.4; October, 1990); " Parsi Gujarati : A Dying Dialect " and " Let us think it over," by Bharati Modi (*Journal of the M. S. University of Baroda*, Vol. XXXVII-XXXVIII, No. 1; issued in July, 1990); " Dionysius Thrax and Pāṇini on Part of Speech " by Satya Ranjan Banerjee, (*Corpus of Indological Studies*, 1992); " Solecisms in Sanskrit Literature : A Linguistic Study " by Satya Ranjan Banerjee (*Studies in Indian Literature*, Mysore, 1993); " Grammatical Studies in Telugu " by A. Usha Devi (*South Asian Languages Review*, Vol. II, No. 1, 1992); " C. P. Brown's Dictionary: Telugu-English: A Study " by A Usha Devi.

" Standardization of Gujarati " by Bharati Modi (*Indian Journal of Applied Linguistics*, 1991); " Grammatical Studies in Gujarati " by Bharati Modi (*South Asian Language Review*, 1992); " Voice Quality and Moulding of Phonologies " by Bharati Modi (*Proceedings of XIIth International Congress of Phonetic Sciences*, 1992); " Nasal Effacement, Nasalization and Denasalization in Gujarati: Evidence for Live Sound Change " by Bharati Modi, (*Language Variation and Language Change* edited by Aditi Mutherji, Osmania University, Hyderabad); *Tatsama evaṁ tadbhava vyaktitva* by B. D. Mishra, (*Audhada Yātrā* ed. Tribuvanram, Bombay); Hindikośa: (*Kośavijñāna-goṣṭhivivaraṇikā*, 1990, Jabalpur) by B. D. Mishra; " Hindi Rūpavijñāna " by B. D. Mishra (*Raja'a jayantī Granth*, Agra, 1991), Kuṭaja: *Eka śailī-vaijñānika Viśleṣaṇā* " by B. D. Mishra (*Madhya-Bharati*, Sagar, (1992); "Morphophonemics and Sandhi" by B. A. Mishra, (*Indian Traditions in Linguistics*, ed. by R. V. Tripathi 1993); " *Mukamātikā śailiya vaiśiṣṭya* " by B. D. Mishra (*Vidya-sāgar Felicitation Volume*, 1993); Language & Lexiography of the Brahmāṇḍa-Purāṇa by Asoke Chatterjee Sastri (*Purāṇa* 34 2).

Before closing my address I wish to express my sincere thanks to my friends and institutions for supplying me the bibliographical as well as project-information etc.

I would also like to thank you one and all for giving a patient hearing to my address. On behalf of the Conference and on my personal behalf, I extend the most cordial welcome to you, one and all and look forward for your kind co-operation in the smooth and successful conduct of this Section.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Let me conclude now with—

भद्रं कर्णेभिः. शृणुयाम देवा
भद्रं पश्येमाक्षभिर्यजत्राः ।
स्थिरैरङ्गैस्तुष्टुवांसस्तनूभिः-
व्यशेम देवहितं यदायुः ॥ RV. 1. 89.8

Thank you once again

References

1. Report of the Sanskrit Commission, pp. 153-54.
2. Robins R. H., *A Short History of Linguistics*, Second Edition, Sixth Impression, 1988, Longman, London & New York, p. 2.

2.a Robins R. H., *op cit*, p. 137; on the contribution of ancient Indians, *vide ibid.*, pp. 137ff.

3. Robins R. H., *op.cit*, pp. 149. ff.
4. Robins R. H., *op.cit.*, pp. 135-136.
5. Robins R. H., *op.cit.*, p. 148.
6. Times of India dt. 10th May, 1993, p. 16, Ahmedabad edition.
7. Bloomfield L., *Language*, 1935, p. 11.
8. Robins R. H., *op.cit.*, p. 145.
9. Gonda J., *Pāṇini and Modern Linguistics, Selected Studies*, Vol. VI, Part 1, 1991, p. 175; for details *vide ibid.*, pp. 175ff.
10. Robins R. H., *op.cit.*, p. 144.
11. Mahulkar D. D., *Pre-Pāṇinian Linguistic Studies*, Delhi, 1990, Preface, p. viii.
12. Mahulkar D. D., *op.cit*, Preface, p. ix.
13. P. B. Pandit observes that " MIA is not a language stage, but is a label for a mass of literature which intervened between the Vedic Sanskrit and the literature of Modern Indian Languages". (Presidential Address to the Indian Linguistic Section, 22nd AIOC, 1965, Proceedings, 1966, p. 237).
14. Burrow T., *The Sanskrit Language*, Faber, *and Faber*, London, 1977, p. 374.
15. Burrow T., *op.cit.*, pp. 51-52.
16. Munshi K. M., Foreword, p. ix to " *Studies in the Epics and Purāṇas* " by A. D. Pusalker, 1955, Bombay.
17. Pusalker A. D., *ibid.*, Introduction, p. lxii.
18. Winternitz M., *A History of Indian Literature*, Vol, I, 1927, Calcutta, p. 465.
19. Pargiter F. E., *Dynasties of the Kali Age*, Introduction, p. xvii, fn. 2.
20. Pusalker A. D., *op.cit.*, p. 30.
21. Grierson, *Indian Epic Poetry*, IA., Vol. 23, pp. 52-56.
22. Pusalker A. D., *op.cit.*, p. 29.
23. Pusalker A. D., *op.cit.*, p. 29.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

24. Burrow T., *op.cit.*, p. 52.
25. Burrow T., *op.cit*, p. 53.
26. Kane P. V., *History of Dharmaśāstra*, Vol. V, Part II, Poona, 1962, Chronological Table, p. xiii.
27. Winternitz M , *op.cit.*, p. 575.
28. *Vide, e.g.* Kantawala S. G., Some Linguistic Peculiarities of the Matsya-Purāṇa, *Indian Linguistics*, Vol. 23, 1962; A Note on Hiatus in Sandhi in the Matsya-Purāṇa, *Journal of the M. S. University of Baroda*, Vol. XIV., No. 1, April, 1965; Sheth Surabhi, Some Linguistic and Literary Aspects of the Brahma-Purāṇa, *Journal of the Department of Sanskrit*, University of Delhi, Vol. I, No. 2, July, 1972; Chatterjee Sastri Asoke, Language and Lexicography of the Brahmāṇḍa- Purāṇa, *Purāṇa*, Vol. 34, No. 2; Gupta A. S., *Puraṇeṣv -a Pāṇinīya-Prayogāḥ*, *Purāṇa*, Vol. II, No. 1; Sen Nil Madhav, Some Linguistic Abberations in the Matsya-Purāṇa, *Purāṇa* Vol. 5, No. 2, etc.
29. Shastri Satya Vrat, *The Rāmāyaṇa : A Linguistic Study*, 1964, Delhi; Nil Madhav Sen has also written on the language of the Rāmāyaṇa, for details *vide* Pusalker A. D., *op.cit* , pp. 187-188; for a bibliographical list on the linguistic studies of the Mbh (= Māhābhārata) *vide* Pusalker A. D., *op.cit* , pp. 114-115.
30. *Vide* Kantawala S. G., *Cultural History from the Matsya-Purāṇa* (= CHM) Baroda, 1964, p. 246.
31. *Vide* Kantawala S. G., *Purāṇic Etymologies*, *Gopinātha Kavirāja Abhinandana Grantha*, Lucknow, 1967, pp. 278ff; etc.

31a. Burrow T., *op. cit* p. 375

32. *Vide* Burrow T., *op.cit.*, p. 385.
33. Kantawala S. G., CHM, p. 236.
34. Schreiner Peter and Söhnen Renate, *Sanskrit Indices and Text of the Brahma-Purāṇa*, Introduction, p xvi.
35. Chatterjee Suniti Kumar, Foreword, p. xv, to Satya Vrat Shastri's "*The Rāmāyaṇa; A Linguistic Study*;" Foreword p. vii to *Bhāgavata-Purāṇa: A Linguistic Study*" by Asutosh Sarma Biswas, Dibrugarh, 1968.
36. Deshmukh C. D., Foreword, p. 6 to S. B. Varnekar's "*Arvācīna Saṁskṛta Sāhitya*, Nagpur, February, 1963; Gujarati Translation (by Raval A. J. and Lele Vijaya): *Arvācīna Saṁskṛta Sāhitya no Itihāsa*, Baroda, 1992. p. 6,
37. Kane, P. V., *The History of Sanskrit Poetics*, 1951, Bombay p. 312 (pre-fixed to his edition of "*Sāhityadarpaṇa*" *of Viśvanātha*).
38. Shastri Satya Vrat, Presidential Address to the Classical Section, 28th Session, AIOC, November, 1976; Proceedings (Poona, 1978), p. 37.
39. Sandesara B. J. and Thaker J. P., *Lexicographical Studies in Jaina Sanskrit*, 1962, Baroda, pp. 1-2.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

40. Shastri Satya Vrat, *ibid.*, p. 37.

41. Sturtevant E. H., *An Introduction to Linguistic Science*, Yale University, New Haven, 1956, pp. 142 ff.

41a. *Vide* Varnekar S. B , *op. cit.*, Gujarati Translation by Raval A. J. and Lele Vijaya, *op. cit.*, pp. 224 ff.

42. Bloomfield L., *op. cit.*, p. 450.

42a. *Vide* Sturtevant E. H., *Linguistic Change*, Stechert & Co. New York, 1942, p. 86.

43. Bloomfield,, L. *op. cit.*, p. 453.

44. *Vide* Kantawala, S. G., Loan-Words in Twentieth Century Sanskrit Literature, *A.D. Pusalker Commemoration Volume* (Indological Studies, Vol. III, No. 1-2, December, 1974, Delhi), pp. 92 ff.

45. *Vide* Palsule G. B., Ādhunikasaṁskṛte mātṛbhāṣāprabhāvaḥ, *Bhāratīya Vidyā*, Vol. XL, Nos. 2-3, 1980, pp. 48 ff.

46. Dixit Hari Narayan, *Gopālabandhuḥ*, Delhi, 1988, pp. 48, 59, 60.

47. Shastri Satya Vrat, *ibid.*, p. 39.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

JOURNAL OF DHARMA

AN INTERNATIONAL QUARTERLY OF
WORLD RELIGIONS

Journal of Dharma is the concerted venture of scholars from various religious, cultural and philosophical traditions, published by the Centre for the Study of World Religions (CSWR) Bangalore, India.

The Journal intends:

to discuss the problems of man's ultimate concern from the experience of the spirit active in various World Religions.

to serve as a forum for the exchange of ideas and experience regarding the approaches and methods to the problems related to man's religious quest.

to encourage research in inter-religious studies and dialogues.

to help shape the religious outlook of humankind of tomorrow, enabling them to live a more authentic, open and dialogal religion, seeking and realizing Truth under its various manifestations.

Subscription Rates

India : Rs. 48.00

Bangladesh, Bhutan, Nepal, Pakistan and Sri Lanka : Rs. 125.00
All other Countries : US $ 28.00 (air mail)

Business Correspondence

Secretary

Journal of Dharma
Dharmaram College
Bangalore 560 029
INDIA

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

NOTES ON SOME PRAKRIT WORDS

By

H. C. BHAYANI*

1. *Pk. Pāraḍī* 'Upper Garment'

V. 238 in Hāla's *Saptaśataka* (Weber's edition) is as follows:

विक्किणइ माह-मासम्मि पामरो पारिडिं वइल्लेण[1] ।
णिद्दूम-मुम्मुरे सामलीअ थणए णिअच्छंतो ॥

Translation: 'The farmer buys a bull in exchange of his upper garment during the month of Māgha, keeping in view the breasts of his charming young wife that were veritable smokeless fire of rice-husks.'

For पारिडिं Weber has recorded two variants: पाइडिं and पारइं, the latter being the reading of the Jain Recension R. It is glossed as प्रावृत्तिपटम्. Other commentaries explain the words as प्रावरण, प्रावरणपट्टिका or प्रावारं शीतत्राणावगुंठनम्.

This *Gāthā* is cited in Bhoja's *Śṛṅgāraprakāśa*. As in the case of most of its Prakrit citations, the text in this case also is corrupt and badly edited. It reads as under:[2]

विक्किणइ, माहमासगिपामरोपाइरवइल्लेण ।
णिध्यूगणुम्मुरविवअसामलीअयणापरिच्छत्तो ॥

This can be restored as follows :

विक्किणइ माह-मासम्मि पामरो पारइं वइल्लेण ।
णिद्दूम-मुम्मुरं पिव सामलिअ-थणे पडिच्छंतो ॥

It is also cited in Bhoja's *Sarasvatīkaṇṭhābharaṇa* (See Kulkarni, I, p. 374, no. 170), there we have पारडिं for पारिडिं.

Two MSS. of the Vulgata also read पडिच्छतो. Obviously the SP. has used in this case a MS. of the *Saptaśataka* that reads पारइं like the Jain Recension R.

In Viśveśvara's *Alaṁkārakaustubha* (first half of the 18th cent.) this *Gāthā* is cited with the variants पावलिं and पडिच्छंतो.[3]

Journal of the Oriental Institute, Vol. 44, Nos 1-4, Sept. 1994-June, 1995 Issue, pp. 31-36.

1. बइल्लेण is a better reading.
2. *Śṛṅgāraprakāśa*, p. 1164, second verse.
3. *Prakrit Verses in Sanskrit Works on Poetics, I*, p. 594, no. 66.

* 15/2, Vimanagar, Satellite Road, Ahmedabad-380015.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

This *Gāthā* also occurs in Bhuvanapāla's recension of the *Saptaśataka* as II 84. There we have पारयं for पारिडि.

In another *Gāthā* of the *Saptaśataka* closely resembling to no. 238, we have the word पारय(m.) in the same sense as पारिडि (f.) पारइ (f.). It reads as follows:

किं तस्स पारएणं किमग्गिणा किं च गब्भहरएण ।
जस्स णिसम्मइ उअरे उण्हायंत-त्थणी जाया ॥ (772)

It also occurs in the *Śṛṅgāraprakāśa* (p. 280, no. 74) with the variants किं च, जस्स उरम्मि णिसम्मइ and उम्हाअंतत्थणी which readings are recorded by Weber as occurring in other MSS. In Bhuvanapāla's recension (no. 636), we have the same readings except वासभवणेणं for गब्भहरएण.

It can be translated as follows :

'What is the use of upper garment (Cloak, gown), fire or a sheltered interior room for a man on whose bosom his wife with warming breasts is resting ?' Bhuvanapāla connects पारयं with Sk. प्रावारकम्. The loss of व् and consequent Sandhi account for the Prakrit form. He has cited *Prākṛtaprakāśa* IV 5 in support. Hemacandra's *Siddhahema* VIII I 271 actually explains पारओ in this way.[4]

Thus Sk. प्रावार > Pk. पार-, taking diminutive-pleonastic suffix-ड-would become पारड, and its feminine form would be पारडी, like शाटक and शाटिका. Accordingly पारिडी is a corruption of the correct form पारडी. Following Weber, Kulkarni and Patwardhan have accepted पारिडी.

Two later occurrences of पारडी can be pointed out from medieval literature. In the 34th story of the *Śukasaptatī* पारडी occurs in the sense of शाटी 'Saree'. And in the *Rāula-Vela*, an early NIA composition of about the 12th century, we have another attestation :

पारडी-आंतरे थणहरु कइसउ ।
सरय-जलय-विचं चांदा जडसउ ॥ 77

'How does the breast appear from under the saree. It appears like the moon from below the autumnal clouds.' पारडी (and पारय), synonymous with Sanskrit, प्रावरक, प्रावरण, signified upper garment in general, of man or woman, such as was put on (wrapped as loose cloth—an ordinary blanket) by a poor farmer or by a young girl of noble family (costly saree). It need not necessarily mean a mantle, cloak or robe.

---

4. But in the *Kumārpālacarita* (II. 81) he has used पारय, synonymous with पावारम् as an agent noun i.e. in the sense of 'coverer, envelope (गुणि-पावारय-पारय), envelope of the upper garments in the form of the virtuous persons'.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

References :

Gāhākosa with the Sanskrit Commentary of Bhuvanapāla, ed. M. V. Patwardhan, I, 1980. II, 1988.

Kumārapālacarita, ed. S. P. Pandit, 1900.

Prakrit Verses in Sanskrit Works on Poetics, V. M. Kulkarni, I, 1988, II, 1990.

'*Prince of Wales Museum Stone Inscription from Dhar*,' H. C. Bhayani, *Bhāratīya Vidyā*, 17, 1957, 130-146, 16, 1959, 116-128.

Rāula-Vela of Roḍā, H. C. Bhayani ,1994.

Saptaśatakam des Hala, A. Weber, 1881.

Śṛṅgāraprakāśa, ed. G. N. Josyer, 1955-1975.

2. *Pk. lavai* '*flashes, throbs*'

1. In the Jain Canonical work *Sūryaprajñapti* (i.e. *Candraprajñapti*) *lav-* occurs as a transitive verb meaning ' to cause to flash ' in the following passage (*Prābhṛta* 20, as per PSM):

ते नो विज्जुं लवंति नो असणिं लवंति etc.

" They do not make lightning to flash[5], do not make the thunderbolt to (strike with a) flash." In the light of the invariably intransitive use in the later occurrences it seems that the form should be *laveṁti* rather than *lavaṁti*.

2. To illustrate the use of the mixture of Sanskrit, Māhārāṣṭrī Prakrit and Apabhraṁśa for composing poetry (as a subdivision, called *Saṁkīrṇa*, of the *Śabdālaṁkāra* called *Jāti*), Bhoja has given a verse, the first two lines of which are as follows :

अकटगुमटी चन्द्रज्योत्स्ना फलं किल कोइलो ।
लवइ अ मुहुर्याम्यो वायुर्निषाअर वाइ अ ॥

(*Sarasvatīkaṇṭhābharaṇa* II 10)

Here the word *lavai* in the second line is construed by the commentator Ratneśvara alternatively with *vāyu* in the second line and with *koilo* in the first line. As there is also the verb *vai* in the second line the natural constructions are *vayuḥ vāi* (' the wind blows ') and *koilo lavai* (' the cuckoo coos '). But Ratneśvara, while giving his first interpretation says that the Mahārāṣṭrī verb *lavai* has the meaning of ' flashing like a sword-stroke ' and to corroborate he gives the following anonymous Prakrit citation :

लवइ अ विज्जू मणोहरी

' The lightning flashes beautifully '.

5. H. Sheth has glossed *lav* with Sk. *pravartay* in view of its causative sense,

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

3. In the anonymous *Kathākośa*, edited and translated into German by Ingeberg Haffman[6] *lavai* occurs in the following passage :

लवइ विज्जुला गयणे

'The lightning flashes in the sky'.

4. In the Apabhraṁśa poem *Mayaṇaparājayacariu* of Harideva (bet. 12th and 15th cent. A.D.) *lavai* occurs in the sense of throbbing in the following passage :

लवइ णयणु वामउ सुणिब्भरु (p. 28, l. 2.)

'The left eye throbs very strongly'

It will be seen that in most of the occurrences Pk. *lav*-can be taken as semantically equivalent to Sk. *sphur*-.

5. In Raidhu's Apabhraṁśa poem *Sukosalacariu* (completed in 1440 A.D.) *lava*-occurs in the sense of 'a flash':

विज्जुल-लव-अणुहर विसय-सुक्ख (III 6. 1.)

'The sensuous pleasures are momentary like the flash of lightning.'

References :

Der Kathākośa: Text and Ubersetzung mit bibliographischen Anmerkungen. Ingeberg Hoffman, 1974.

Mayaṇaparājaya-cariu of Harideva ed. by Hiralal Jain, 1962.

Pāiasaddamahaṇṇavo (PSM) ed. Hargovinddas Sheth, 1963 reprint.

Raidhu granthāvalī, Part-I, ed. by Rajaram Jain, 1975.

(Contains the texts and Hindi translations of *Pāsanāhacariu*, *Dhannakumāracariu* and *Sukosala-cariu*).

3. *Pk. viramālai* 'waits'

Pk. *viramāl*–as a verbal substitute for Sk. *pratīkṣ*–as recorded by Hemacandra (*Siddhahema*, 8.4.193), and *viramāliya* = Sk. *pratīkṣita*–is noted in the *Pailacchināmamālā* (570).

Gāthā 349 in Gaṅgādhara's recension (as edited by Weber) of the *Saptaśataka* is as follows :

अक्खण्णह ण तीरइ च्चिअ परिवड्ढंत-गरुअं पिअअमस्स ।
मरण-विणोएण विणा विरमावेउं विरह-दुक्खं ॥

---

6. In my review of that book (*Saṁbodhi*, 6, 3-4, 1977, p. 69), I had doubted the author's interpretation. But in the above cited occurrences that I came to know of later, my view now has been revised.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

In Bhuvanapāla's recension we have *viramaleum* for *viramāveum* and Bhuvanapāla renders the expression with Sk. *soḍhum* ' to endure ', which interpretation obviously is based on surmise, because that meaning cannot be supported from any known source. The same Gāthā is cited in the *Sarasvatī-kaṇṭhābharaṇa*[7] (p. 676 v. 342), and there also the reading is *viramāveum*.

In Bhoja's *Śṛṅgāraprakāśa* the illustrative verse that is cited on p. 1091 (last verse), as restored by Kulkarni reads as follows :

एअ च्चिअ पुत्ति पिअं धरंति आऊच्छणे महु-पअत्ता ।
उत्ताणअ-मुह-घोलंत-वार विरमालणो वाआ ॥

(*Prakrit Verses in Sanskrit Works*, I. p. 287)

M. V. Patwardhan has discussed at length the restoration of the text of this *Gāthā* and has offered several likely interpretations. I think his view that we should read *muhapaattā* (=Sk. *mukha-pravṛttāḥ*) and take *vāā* as equivalent to Sk. *vācaḥ* is sound. Keeping his last alternative in view, we can suggest that we should emend *viramālaṇo* as *viramālaṇā* ' that which is capable of halting.'

The ideas is: When the *Nāyaka* is on the point of departure for a long journey, the *Nāyikā* at the moment of giving send-off and wishing fairwell holds her face upwards in order not to spill the tears from her eyes (to ward off unauspiciousness), and she restrains the tears while uttering a few words. Only these broken utterances, halting the weeping for a while (*viramālaṇa* : ' causing to wait or halt') may prove effective and the *Nāyaka* may cancel his departure.

Even though I have not been able to spot so far occurrence of *virmāl* in any other Prakrit or Apabhraṁśa text, one old Gujarati poem, the *Bharateśvara-bāhubali-rāsa*, written by Śālibhadrasūri in 1185 A.D. comes to our help. Its 93rd verse reads as follows:—

जा ण राउ ओलगिउंजाणइ, माणणहार विरोषिइ मारइ ।
प्रतिपन्नउं प्रगट प्रतिपालइ, प्रारथिउतु नवि घडी विमरालइ ॥

The edited text is based on a single MS. which was copied probably some three hundred years after the date of writing. So the language and orthography have undergone considerable modernization and there is a number of obvious scribal errors. The text of the above quoted verse can be emended (keeping the metre and other factors in view) as under :

जो ण राउ ओलगिउं जाणइ, माणणहारु वि रोसिइ मारइ ।
प्रतिपन्नउ प्रगट प्रतिपालइ, प्रारथिउ नवि घडी विरमालइ ॥

---

7. *Prakrit Verses in Works on Poetics*, I, p. 407, no. 328; II p. 555, note on 328.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

This forms a part of the appeal to Bāhubali by Bharata's messenger. The word *vimarālai* in the printed text is unknown. Most likely it is a result of metathesis in writing. It stands for *vimaralai*. The verse can be translated as under:

'He who does not know how to render proper service to the king (Bharata), eventhough he has accepted to honour the latter, him he (i.e. Bharata) kills. But he keeps his promise without fail and when a request is made to him he does not wait (i.e. delay) even for a while (to meet it).'

References:

1. *Gāhākosa* of Hāla, ed. by M. V. Patwardhan, I, 1980, II, 1988.
Prakrit Verses in Works on Poetics, by V. M. Kulkarni, I, 1988, II, 1990.
Śṛṅgāraprakāśa of Bhoja, ed. by G. R. Josyer, Part IV, 1977.
Bharateśvara bāhubali-rāsa, ed. by Jinavijaya Muni. Re-edited by Balvant Jani, 1994.

Postscript : Sometime after I completed the article I came across some more occurrences of the verbs *lav-* and *viramāl-* from a few other works. They are as follows :

1. *lav-* :

(1) विज्जुलडी झषकिहि लवइ ।

'The lightning flares up in flashes' ('*Dhamasūri-bāraha-nāvaṁ*', stanza 2. Datable in the end of 12th century A.C.)

(2) वीज लवइ, गज्जइ गयण, पवण तणा परचार ।

'The lightning flashes, the sky thunders, the winds blow'.

(v.l. खवइ for लवइ) ('*Mādhavānala-kāmakandalā-prabandha*', 7, 150. Dated 1492 A.C.)

2. *viramāl-*

(1) तीसे रोस-तिरमालण-परं हिअअं ।

'Her heart trying to restrain her anger' (*Śṛṅgāraprakāśa*, on p. 990; V. M. Kulkarni, *Harivijaya* of Sarvasena, p. 44, no. 20; p. 71, no. 20).

Kulkarni has interpreted *viramālaṇa-* as 'concealing' (2-5). In Jineśvara-sūri's *Kathākośa-prakaraṇa* (1052 A.C.), occurs a verb *vimāl-* four times in the sense 'to wait', *vimālai* 'waits' (p. 84, l. 2); *vimālesu* 'wait' (p. 154, l. 15); *vimāleṁto* 'could have waited' (p. 178, l. 32); *vimālāvesu* 'make them wait' (p. 166, l. 15). No other occurrence of a Prakrit verb *vimāl-* is known from any other source. It seems quite likely that due to some confusion we have here *vimāl-* instead of *viramāla-*.

It seems probable that *viramāl-* replaced *viramāv-*, the causative from *viram-* under some analogical influence. The meaning 'to cause to stop, restrain' changed later on to 'to wait'.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

EPIGRAPHIC SANSKRIT IN GUJARAT IN THE ANCIENT PERIOD

By

H. G. SHASTRI*

It was as early as in 1913 that the English translation of Dr. Bühler's booklet on "The Indian Inscriptions and the Antiquity of Indian Artificial Poetry," published in Vol. XLII of *Indian Antiquary*, drew the attention of Sanskrit scholars to the literary merit of certain inscriptions of ancient India. Therein Dr. Bühler commented on the literary merit of Vatsabhaṭṭi's *praśasti* on the Sun-temple at Daśapura (Mandasor) and Hariṣeṇa's panegyric of Samudragupta. From the literary study of these inscriptions he showed that the Kāvya literature was in bloom during the Gupta period beginning with the fourth century. For earlier times he turned to the Junagadh Rock Inscription of Rudradāman, which he more properly designated "The *praśasti* of the restoration of the Sudarśana lake, during the reign of Mahākṣatrapa Rudradāman." He introduced this record as "the only great Sanskrit Inscription, which can be, with certainty, placed in a considerably earlier age" (p. 188). It was written just after the restoration of the reservoir which shortly followed its destruction in 150-151 A D. From the literary study of this inscription Dr. Bühler most conclusively proved that "even during the second half of the second century, there was in existence a Kāvya literature (p. 190). As he remarks, "it contains a *Gadyaṃ Kāvyaṃ* as such". Its style is similar to that of the prose part of Hariṣeṇa's Kāvya in many respects and besides the use of *alaṁkāras*, there is an obvious effort on the part of the poet, to satisfy all the requirements prescribed for prose-composition by poetics. The author knew very well that *ojas* or *samāsa-bhūyastva*, the frequency and length of compounds, is the principal feature of a prose composition. In the *praśasti* compounds occur more frequently than single words and the compounds often exhibit a conspicuous length, the *praśasti*[1] contains only five sentences measuring 49 units, of which the fourth sentence alone consists of more than 23 units. Compounds consisting of about ten words and extending over about twenty letters are numerous. For example, [मृति]कोपलविस्तारायामोच्छ्रयनिःसन्धिबद्धदृढसर्व्वपाळीकत्वात् (l. 1), गिरिशिखरतरुतटाट्टालको-पतल्पद्वारशरणोच्छ्रयविध्वंसिना (l. b), पूर्व्वपराकरावन्त्यनूपनीवृदानर्तसुराष्ट्रश्वभ्रमरुकच्छसिन्धुसौवीर-

---

Journal of the Oriental Institute Vol. 44, Nos. 1-4, Sept. 1994-June, 1995, Issue, pp. 37-44.

* 'Suvas' 192 Azad Society, Ellisbridge, Ahmedabad-380 015.

1. Junagadh Rock Inscription of Rudradāman I (Ed., VIII, 42 ff)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

कुकुरापरातनिषादीनां (l. 11), स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालंकृतगद्यपद्य [काव्य विधान प्रवीणे]न (l. 14).

The epigraph abounds in *Śabdālaṁkāras*, as for instance,

पर्व्वतपादप्रतिस्पर्द्धि (ll. 1-2), गुरुभिरभ्यस्तनाम्नो रुद्रदाम्ना (l. 4), सृष्टवृष्टिना (l. 5), निस्सृतसर्वतोयं (l. 8), प्रहरणविततरण (l. 10), नगरनिगमजनपदानां (ll. 10-11), प्राप्तधर्मार्थिकामविषयाणां विषयाणां (l. 11), °विधेयानां योधेयानां (l. 12), हस्तोच्छ्रयार्जितोर्जितधर्मानुरागेन (l. 13), °न्यायाद्यानां विद्यानां (l. 13), पारण-धारण (l. 13), दानमानावमान (l. 13), प्रमाणमानोन्मान (l. 14) °नाम्ना °दाम्ना महाक्षत्रपेण रुद्रदाम्ना (l. 15) and आर्य्येणाटार्य्येण (l. 19).

As for *Arthālaṁkāras*, we notice उपमा in पर्व्वतपादप्रतिस्पर्द्धि (ll. 1-2), युगनिधनसदृशपरमघोरवेगेन वायुना (l. 7) and मरुधन्वकल्पम् (l. 8); उत्प्रेक्षा in एकार्णवभूतायां पृथिव्यां (l. 5); and श्लेष in [इदं तडाकं सुदर्शनं] ——— दुर्द[र्शनमासीत्] (l. 8).

The poet presents the contents of his narrative in detail, and lays less emphasis on the use of poetic imagery and *Arthālaṁkāras*. However, the expression for Rudradāman's skill in poesy, is very significant, as it contains the views of the author regarding the requirements of a good composition (p. 192).

Romances in high prose are known to have been composed in the 6th and 7th centuries, as for instance, *Daśakumāracarita* by Daṇḍin, *Vāsavadattā* by Subandhu and *Harṣacarita* and *Kādambarī* by Bāṇa. But the *praśasti* engraved in this inscription of the time of Mahākṣatrapa Rudradāman makes it clear that such a high prose style in Sanskrit already existed even in the second century, a specimen being available in an inscription in Gujarat.

As Dr. Bühler has remarked, the language of this record shows several deviations from the usage of classical poets and even presents some actual mistakes.[2] Further it also shows some influence of the Prakrit.[3] It also contains the use of ळ for ल in certain words, as in सर्व्वपाळीकरत्वात् (l. 1), प्रनाळी (l. 2) and ष्याळ (b. 10).

---

2. पर्ज्जन्येन एकार्णवभूतायामिव पृथिव्यां (l. 5), वीशदुत्तराण्यायतेन (l. 7) तस्मिं भेदे (l. 9), अन्यत्र संग्रामेषु (l. 10), नीर्व्याजमवजीत्यावजीत्य (l. 12), धर्मानुरागेन (l. 13), प्रत्याख्यातारंभं (l. 17) and आनर्तसुराष्ट्रानां (l. 18).

3. वीशदुत्तराण्यायतेन (l. 17.), नीर्व्याजमवजीत्यावजीत्य (l. 12).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

This style continued in Gujarat in the eulogistic passages pertaining to the royal donor and his predecessors, given in the copper-plate grants issued by the Maitraka Kings of Valabhī.[4] They are dated year 206 to 447 of the Valabhī Era, i.e , 525 A.D. to 766 A.D. The frequency of long compounds and common use of *Śābdālaṁkāra*s are noticed in almost all eulogistic passages, as for example in the eulogy of the Senāpati Bhaṭārka, the founder of the dynasty:

प्रसभप्रणतामित्राणां मैत्रकाणामतुलबलसंपन्नमण्डलाभोगसंसक्तप्रहारशतलब्धप्रतापः प्रतापोपनतदानमानार्जवोपार्जितानुरागानुरक्तमौलभृतमित्रश्रेणीबलावाप्तराज्यश्रीः

Here the last two compounds consist of 10 and 16 words and extend over 26 and 36 letters respectively. The *praśasti* also abounds in *Yamaka* and *Anuprāsa*. The *praśastis* also contain *Arthālaṁkāra*s like *Upamā, Rūpaka, Utprekṣā, Virodha, Vyatireka* and *Śleṣa*. For example,

कल्पतरुरिव सुहृत्प्रणयिनां यद्यभिलषितफलोपभोगदः, सुविशुद्धस्वचरितोदकक्षालितकलिकलङ्कः, रूपकान्तिस्थैर्य्यगाम्भीर्य्यबुद्धिसम्पद्भिः स्मरशशाङ्कार्द्रिराजोदधित्रिदशगुरुधनेशानतिशयानः, पादचारीव सकलभुवनमण्डलाभोगप्रमोदः, अधिगतकलाकलापः कान्तिमान्निर्वृतिहेतुरकलङ्कः कुमुदनाथः, कन्याया इव मृदुकरग्रहणादमन्दीकृतानन्दविधिर्वसुन्धरायाः, पयोदवयामशिखरचुचुकरुचिरसत्त्वविन्यस्तनयुगायाः क्षितेः.

etc Some eulogistic expressions contain good specimens of poetic imagery, as for example

प्रणतप्रभूतपार्थिवकिरीटमाणिक्यमसृणितवरणनखमयूखरञ्जिताशेषदिग्वधूमुखः पूर्व्वमेव विविधवर्णोज्ज्वलेन श्रुतातिशयोद्भासितश्रवणः पुनः पुनरुक्तेव रत्नालङ्कारेणालङ्कृतश्रोत्रः, परमहीपतिस्पर्शनाशनधियेव लक्ष्म्या स्वयमतिस्पष्टचेष्टमाश्लिष्टबाहायष्टिः.

etc. These expressions also abound in *Anuprāsa*. Certain expressions remind us of similar expressions in the works of Kālidāsa. For instance **प्रजाहृदयरञ्जनादन्वर्थराजशब्दः** in the eulogy of Guhasena would remind us of

तथैव सोऽभूदन्वर्थो राजा प्रकृतिरञ्जनात् ॥ in **रघुवंश** (4.12); and दर्शयिता श्रीसरस्वत्योरेकाधिवासस्य in the eulogy of Dharasena II bears resemblance to एकसंक्षयदुर्लभं सङ्गतं श्रीसरस्वत्योः in **विक्रमोर्वशीय** (5.24) and एकसंस्थमस्मिन्द्वयं श्रीश्च सरस्वती च in **रघुवंश** (6. 29).

Predilection for the use of *Śabdālaṁkāra*s is also reflected in usual documentary expressions as well, as for example.

सर्व्वानेव समाज्ञापयति, अस्तु वस्संविदितं, मातापित्रोः पुण्याप्यायनाय सोपपातकैः संयुक्तः स्यात् भगवता वेदव्यासेन व्यासेन etc.

---

4. Acharya, G. V. *Historical Inscriptions of Gujarat*, Part I, Nos. 17-96.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The copper-edicts of other dynasties of the Maitraka period (*circa* 470-788 A.D.)[5] contain certain similar expressions in their eulogistic passages, for example भगवत्पादकर्म्मकरः करगतक्रमागतं, शारदरजनिकररुचिरवपुः and सुचरितनिदर्शनार्थमिव निर्म्मितः in the Traikūṭaka grants;

विविधविमलगुणरत्नसंपदुद्भासितसकलदिङ्मुखे परित्राताशेषसपक्षमहीभृति सततमखिलक्षितावधौ स्थैर्य्य-गाम्भीर्य्यलावण्यवति महासत्त्वतयातिदुरवगाहे गुर्ज्जरनृपतिवंशमहादधौ, धर्म्मस्येव कृतुः, सर्व्वप्रदान-शीलोऽपि परयुवतिहृदयदानपराङ्मुखः, अनेकसमरसङ्कटप्रमुखागतनिहतशत्रुसामन्तकुलवधूप्रभातसमयरुदित-च्छलोद्गीयमानविमलनिस्त्रिंशप्रतापः निशितनिस्त्रिंशधारादारितारातिकरिकुम्भमुक्ताफलच्छलोल्लसितयशोऽङ्कशु-गुण्ठितदिग्वधूवदनसरसिजः in the Gurjara edicts, शरदमलसकलशशधरमरीचिमालावितानविशुद्ध-कीर्तिपताकाविभासितसमस्तदिगन्तरालः, अनेकैरपि नरेन्द्रवृंदवृंदारकैरजितपूर्वैः————————स्वशिरः प्रदानेनाद्यतावदेकजन्मीयमित्येवमिषापजातपरितोषानन्तरप्रहतपटुपटहरवप्रवृत्तकबन्धबद्धरासमण्डलीके समर-शिरसि

in the edicts of the Chaulukya Kings of Navasari.

The style of the Maitraka edicts was further continued by the Saidhava Kings who ruled over Western Saurashtra even after the fall of Valabhī.[6] Their edicts are dated 832 to 915 A.D. The eulogy of Kings is here made in a similar high prose style. For example

श्यामलितसगर्व्वशत्रुसामन्तसीमन्तिनीवदनारविन्दद्युतिः, प्रलयकालविजृम्भितज्वलनज्वालावलीकल्पानल्प-प्रसरत्प्रतापः करवाल इवापवर्जितसहजकलङ्कशङ्कः and विपुलविपतीकपयोधिबलजलनिमग्नस्वमण्डलोद्धरण-सौकर्यलीलाप्रकटितमहावराहमहिमा

Thus the copper-edicts of the Maitraka period and the post-Maitraka period contain eulogistic passages composed in the high prose style characterised by long compounds, frequent use of *Śabdālaṁkāras*, and some expressions of poetic imagery.

The high prose style continued in the epigraphic records of Gujarat from the second century to the first quarter of the tenth century. It is conspicuously absent in those of the Chaulukya Kings (942-1304 A.D.) and their successors.

The epigraphic records of the Chaulukya period, however, contain some *praśastis* entirely composed in verse. *Praśastis* in verse had a long background in earlier times. The earliest epigraph in verse in Gujarat is the Devani-Mori stone Casket Inscription of the time of Rudrasena (III), dated Kathika year 127 (probably *circa* 375 A.D.).[7] But it simply presents bare facts in verse and has little literary value.

---

5. Mirashi, V. V. *Corpus Inscriptionum Indicurum*, Vol. IV, Nos. 8-30.
6. *Epigraphia Indica*, Vol. XXVI, pp. 185 ff.
7. Mehta, R. N. and Chowdhary, S. N. *Excavation at Devni Mori*, p. 121.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The earliest epigraph composed in verse in a poetic style is the Junagadh Rock Inscription of the time of Skandagupta, dated 455-457 A D.[8] Part I of the epigraph, entitled '**सुदर्शन-तटाक-संस्कार-ग्रन्थ-रचना**', is composed in 39 stanzas in various metres like *Mālinī, Āryā, Upajāti, Indravajrā, Vaṁśastha* and *Vasantatilakā*. It is a poetic composition embodying high imagery in some verses, for instance

इमाश्च या रैवतकाद्विनिर्गताः
पलाशिनीयं सिकता विलासिनी ।
समुद्रकान्ताः चिरबन्धनोषिताः
पुनः पतिं शास्त्रयथोचितं ययुः ॥ २८ ॥
अपेक्ष्य वर्षागमजं महोद्गमं
महोदधेरुज्जयता प्रियेप्सुना ।
अनेकतीरान्तजपुष्पशोभितो
नदीमयो हस्त इव प्रसारितः ॥ २९ ॥

The verses run in the smooth Vaidarbhī style of the Gupta age. Yet it sometimes also incorporates the smooth use of *Śabdālaṁkāras*, as in **स जयति विजितार्तिर्विष्णु-रत्यन्तजिष्णुः** (St. I). A large portion of Part II pertaining to the erection of the temple of Chakrabhṛt is lost, yet the extant portions testify the same style of poetic composition.

Unlike the copper-edicts of the Maitraka and other dynasties, those of the Rāṣṭrakūṭa kings who ruled over Mainland Gujarat during the post-Maitraka period give the eulogy of kings in verse.[9] The verses are composed in various metres like *Vasantatilakā, Gīti, Śārdūlavikrīḍita, Āryā, Sragdharā, Upajāti, Vaṁsastha, Anuṣṭup, Pṛthivī, Śālinī, Mālinī* and so on. From the literary point of view, some of these verses are good pieces of composition, depicting the character and achievements of kings in terms of poetic imagery and various figures of speech. For example,

चंद्रो जडो हिमगिरिः सहिमः प्रकृत्या
वातश्चलश्च तपनस्तपनस्वभावः ।
क्षारः पयोधिरिति तैः सममस्य नास्ति
येनोपमा निरुपमस्तत एव गीतः ॥
यस्य विभोः कारायां रिपुरमणीचारुचरणलग्नानाम् ।
परुषरवो निगडानामनवरतं श्रूयते लोके ॥

8. Fleet, *Corpus Inscriptionum Indicarum*, Vol. III, pp. 58 ff
9. Acharya, G. V. *Historical Inscriptions of Gujarat*, Part II, Nos. 120 to 136.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The royal edicts for grants of land were usually composed by high officers like the Head of the Department of Peace and War and the Head of the Department of the Army.

The *Praśastis* of the Chaulukya period are, however, composed by accomplished poets and scholars. The earliest known *Praśasti* in verse bearing the name of its author is in the Mangrol Sodhli step-well Inscription of V.S. 1202 (1146 A.D.).[10] It was composed by Paramapāśupatācārya Prasarvajña. It commences with

मुकुटः स हरस्य पातु वः शशिपंकेरुहकंदकांक्षया ।
गगनादचिरेण यत्र सा सुरहंसीव पपात जाह्नवी ॥

The Vadnagar *Praśasti* composed by the blind poet Śrīpāla, a favourite of King Siddharāja, in V.S. 1208 (1152 A.D.)[11] is one of the best *Praśastis* from the literary point of view. It gives a graphic description of Nagara or Ānandapura (Vadnagar), which was fortified by King Kumārapāla. The following verses will illustrate the imagery and diction of the poet.

आब्रह्मादित्रऋषिप्रवर्तितमहायज्ञक्रमोत्तमितै-
र्यूपैर्दत्तकरावलंबनतया पादव्यपेक्षाच्युतः ।
धर्मोऽत्रैव चतुर्युगेऽपि कलिनानंदः परिस्पंदते
तेनानंदपुरेति यस्य विबुधैर्नामांतरं निर्मितम् ॥ २० ॥
आश्रांतद्विजवर्गवेदतुमुलैर्बाधिर्यमारोपितः
शश्वद्धोमहुताशधूमपटलैरांध्यव्यथां लंभितः ।
नानादेवनिकेतनध्वजशिखाघातैश्च खंजीकृतो
यस्मिन्नद्य कलिः स्वकाले विहितोत्साहोऽपि नोत्सर्पति ॥ २१ ॥

The next outstanding *Praśasti* is given in the Prabhas Patan Stone-Inscription of the Valabhī year 850 (1169 A.D.).[12] The poet introduces himself as a *Śīghrakavi*, but unfortunately his name is lost. It is a *Praśasti* of Bhāva Bṛhaspati, the Pontiff who inspired king Kumārapāla to restore the celebrated temple of Somanātha. One verse would suffice to illustrate the style of the poet:

यद्रूपेक्षणवांछया शतमखो धत्ते सहस्रं दृशां
यन्निस्सीमगुणस्तुतौ कृतधियो धातुश्चतुर्वक्त्रता ।
यन्माहात्म्यभराच्चलेति वसुधा गोत्राचलैः कीलिता
यत्कीर्तिर्न भुवि प्रयास्यति ततो नूनं त्रिलोकीकृता ॥ २१ ॥

---

10. *Historical Inscriptions of Gujarat*, Part II, No. 145
11. *Ibid.*, No. 147
12. *Ibid.*, No. 155

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The *Praśasti* by Pravarakīrti, dated V.S. 125 (X),[13] is but partly preserved. The Abu Praśasti of Kadārarāśī, composed by Lakṣmīdhara in V.S. 1265 (1208 A.D.)[14] has little poetic merit. But the Prabhas Patan Praśasti about the architectural contributions of Śrīdhara[15] is one of the best poetic compositions. It was composed in 60 verses in various metres in V.S. 1273 (1207 A.D.). Unfortunately almost all lines are preserved incompletely and even the name of the poet is lost.

The *Praśasti* pertaining to the erection of Neminātha temple on Mt. Abu by Minister Tejaḥpāla in V.S. 1287 (1231 A.D.) is composed by Someśvaradeva, the hereditary Purohita of the Chaulukya kings of Gujarat and the author of *Kīrtikaumudī*, *Surathotsava*, *Ullāgharāghava*, *Rāmaśataka* and other works. It consists of 74 verses composed in various metres. It commences with an invocation of Sarasvatī and Neminātha and glorifies the lineage of Minister Tejaḥpāla (3-24), the Chaulukya king Vīradhavala whom he served (25-29), the local Paramāra king Somasiṁhadeva of Abu (30-4?), Minister Vastupāla and Tejaḥpāla (43-49), Anupamādevī, wife of Tejaḥpāla (50-68), and Vijayasena sūri (69-71). Two verses may be cited here as examples of the poet's imagery:

तेन भ्रातृयुगेन या प्रतिपुरग्रामाध्वशैलस्थलं
वापीकूपनिपानकाननसरःप्रासादसत्रादिकाः ।
धर्म्मस्थानपरंपरा नवतरा चक्रेऽथ जीर्णोद्धृता
तत्संख्यापि न बुध्यते यदि परं तद्वेदिनी मेदिनी ॥ ६६ ॥

शंभोः श्वासगतागतानि गणयेद्यः सन्मतिर्योऽथ वा
नेत्रोन्मीलनमीलनानि कालयेन्मार्कंडनाम्नो मुनेः ।
संख्यातुं सचिवद्वयीविरचितामेतामपेतापर—
व्यापारः सुकृतानुकीर्त्तनततिं सोऽप्युज्जिहीते यदि ॥ ६७ ॥

The Girnar inscriptions dated V.S. 1288 (1232 A.D.)[16] contain some verses composed for the eulogy of Vastupāla by Someśvaradeva, Naracandrasūri and Narendrasūri. The Vaidyanātha Praśasti at Dabhoi, dated V.S. 1311 (1255 A.D.),[17] is another poetic composition by Someśvaradeva, but it is fragmentary to a large extent.

Like Śrīdhara, Nānāka is a learned Brāhmaṇa, who has the honour to be the hero of *Praśasti*. One *Praśasti* (undated) of Nānāka is composed by Poet Kṛṣṇa, renowned as Bāla-Sarasvatī, and son of Ratna, author of *Kuvalayāśva-*

13. *Ibid.*, No. 158 A
14. *Ibid.*, No. 161
15. *Ibid.*, No. 163
16. *Ibid.*, No. 207
17. *Ibid.*, No. 215

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

carita,[18] and the other *Praśasti*, dated V.S. 1328 (1271-72 A.D.), by Poet Gaṇapati Vyāsa, the author of a Mahāprabandha on *Dhārādhvaṁsa* by King Vīsaladeva.[19] Both the poets have eulogised the various merits of the Nāgara Poet, who was conversant with several branches of learning (such as Śruti, Smṛti, Nyāya, Kātantra, Metrics, Drama, Alaṁkāra, Rāmāyaṇa, Mahābhārata, Purāṇa) and who had established a *Sārasvata Krīḍāketana* or *Sārasvata Sadana* or *Sārasvata Sadas*.

The Devapattana Praśasti, now preserved at Cintra in Portugal is dated V.S. 1332 (1275 A.D.).[20] It is a long *Praśasti* composed in 76 verses by Poet Dharaṇīdhara. It eulogises the establishment of religious sanctuaries and endowments by Tripurāntaka, a Pontiff of the Somanātha Temple. It depicts the virtues of the Pontiff in a lucid ornate style and also gives a succinct account of the early history of the Pāśupata sect and the Pontiff's connection with the Gārgya branch of the sect.

Thus the ancient epigraphs of Gujarat contain some good *Praśastis* in prose and some in verses, which deserve appreciation as Sanskrit compositons with literary merit.

---

18. *Ibid.*, No. 218
19. *Ibid.*, No. 219
20. *Ibid.*, No. 222

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

PROBLEM OF SYNTHESIS OF EASTERN AND WESTERN THOUGHT IN VISION OF SRI AUROBINDO

By

HARSIDDH JOSHI*

(I)

There are no limitations on thought whether in East or in West, on account of geographical boundaries and conditions. Scientific and philosophical theories and views are propounded both in Ancient Greece, India, China and other places. One may find useful comparisons and parallels among the solutions arrived at by thinkers and philosophers regarding the problems of one and many, being and Becoming, Naturalism and Materialism, Mechanism and Teleology, perception and knowledge, relationship between Body and Mind. The atomism of *Vaiśeṣika* and that of Democritus and Leucippus, the monism of Upaniṣads and that of Parmenides, the teleology of *Sāṅkhya* and that of Anaxagoras, Plato and Aristotle, the doctrine of flux in *Gītā* and that in the philosophy of Heraclitus, the *Madhyama Mârga* in Buddhism and the Doctrine of Means in the Ethics of Aristotle, the symbolism of Early Vedic religion and that of Early mysteries and orphic religion of Greece are subjects of absorbing and fruitful comparative study. But this comparative study does not point to the original and unique approaches of Indian, Greek, modern European philosophy and contemporary Indian philosophy and Western philosophy. There are three distinct fields of Philosophy such as Ontology, Epistemology and Axiology. In each field there are creative and critical considerations, approach and observations of the respective problems of definite area of inquiry.

Philosophical problems are attempted to be solved either at the stage of methodology or at postulate, at status or value or at the stage of existence. It is, at times supposed that such problems are solved once for all and there is no possibility of rectification, new data, standpoint or fresh speculation. This is not true. Philosophical reflection is largely a matter of mature standpoint, proper accounting of adequate facts and values, larger synthesis and foundational experience New and fruitful synthesis in any epoch is supposed to lay down a key principle and an avenue for past facts, problems, suppositions and experiences of crucial nature. Like scientific generalizations, uniformities and laws, philosophical principles are supposed to be synthetic and comprehensive.

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June 1995 Issue, pp. 45-52.

* Yogi Amrut, 24/4 Nutan Bharat Society, Alakapuri, Baroda-390 007

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

(2)

During different ages, both in East and West, there have taken place critical synthesis and reconcillation of diverse thoughts and views. It is said about Aristotle that he has reaped the harvest of Greek thought. In the philosophy of Aristotle the naturalistic, materialistic and idealistic trends have merged and each has found its specific note and place. In the doctrine of causation, the material, Efficient, Idealistic and final purpose are included and synthesised. In philosophy of Leibnitz material and idealistic, passive and active, free and deterministic components are taken note of and they are reconciled in the character of monads and the principles of sufficient reason and that of Harmony.

Synthesis has been formulated not only at the stage of basic principles of scientific methodology but in the field of categories of its specific understanding and supposition. Kant attempted to bring about such an epistomological synthesis. Reason, experience, Analyticity, syntheticity, A priori, A posteriori constituents of the structure and framework of understanding were adequately cognized and systematized by Kant in Epistemology.

Hegel attempted to articulate an Ontological synthesis. He took into consideration the problem of Being and Becoming, World of Indeas and World of things, abstract and concrete Reality, logic of understanding and logic of Reason, Rationality and Reality, laws of thought and propounded a system of philosophy. In Western thought the pendulum of thinking swung from naturalism to Humanism, Humanism to Idealism, Empiricism to Rationalism, Monism to Pluralism, and from certainty to scepticism, and probabilism. There have been diverse parameter and paradigms of philosophical thought and structure. Linguistic ambiguities and logical puzzles have given rise to definite rules of inference, reasoning, dictum and consistency. They have again been symbolised and multiple rules of derivation, instantiation and formation of class, etc. were propounded. Abstract and concrete frames of reasoning and inferenee control the keys to seek the implica-tions and Theorems of thought-process.

(3)

Problem of Particular and Universal gave rise to the Reality of Particular as distinct category of *Viśeṣa* different from *Sāmānya*, Reality of Universal as separate Idea which is absolute, as interdependent form and matter. In the epistemological schools of Realism and Idealism, Universal was denied as name and class, Particular as equally derived as designation, image and entity. The status of Particular and Individual still engages the minds of thinkers and it is held that Individual is a concrete intention.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Ontological reflection has been uniquely articulated in Indian philosophy. Since Vedic times the symbols of *Satyam*, *Ṛtam*, *Anantam* have stood for objectivity and existence. The distinction between *Puruṣa* and *Prakṛti*, *Kṣetra* and *Kṣetrajña*, nature and spirit referred spontaneously to Ontological separation and union. Thought and Existence are related by link of necessity. Thinking and Evaluation are interdependent. Knowing and evaluation are intrinsically connected. Indian approach to the philosophical pursuit is essentially axiological. Thought regarding freedom and Liberation is central for seeker of truth.

Indian Epistemology takes cognizence of several sources of knowledge such as Perception, Inference, Analogy, Testimony, Postulation and Non-Apprehension. Authority of Vedas is to take into consideration the experiences of seers and sages of times. Philosophy of word and meaning is developed in almost each *Darśana* such as *Nyāya*, *Purva Mīmāṁsā* and others. Question of validity of knowledge is discussed in *Nyāya*, *Sāṅkhya* and in *Pūrva Mīmāṁsā*. The problem of Error (*Khyātivāda*) is attempted and considered for solution by each system of Philosophy and there are principles such as *Akhyāti*, *Sadkhyāti*, *Asadkhyāti*, *Viparītakhyāti*, *Anirvacanīya* and others are propounded. Problem of knower, known and knowledge occupies significant place. Truth and its validity, distinction between truth and falsehood, error, are discussed in *Nyāya*, *Pūrva Mīmāṁsā* and schools of *Vedānta*. *Svataḥprāmāṇyavāda*, *Parataḥprāmāṇyavāda* are principles of the validity of knowledge enunciated by *Pūrva Mīmāṁsā*, *Nyāya* and *Vedānta*.

Buddhist doctrine of *Ālayavijñāna*, Jain concept of *Syādvada*, Nāgārjuna's view of *Catuṣkoṭi*, Śaṅkara's principle of *Māyā* are diverse views of considering judgement, its probability and certainty. Epistemology and Ont logy are intrinsically related in certain philosophies in India. Knowledge and Evaluation are considered in light of its status of Reality. Synthesis is operative in the progress of Indian philosophy and its dynamism can be perceived in Buddhism, Jainism, *Advaita Vedānta*, *Viśiṣṭādvaita*, philosophies of Swami Vivekananda, K. C. Bhattacharya and Sri Aurobindo.

(4)

Similar arguments, parallel views, corresponding principles of philosophical nature have taken place both in Western and Eastern thoght. This, however, does not amount to a synthetic outlook in philosophical reflection. Synthesis in thought and Philosophical comprehension takes place by taking into account significant data of knowledge, value and experience. It was in the middle of nineteenth century that there was cultural exchange between India and Europe. Hegel, Schopenhaeur, Carlyle, Emerson, Thoreau came across Indian literature, philosophy and other disciplines of learning. It was believed at certain stage of development of such exchange of thoght that India is spiritual and West is

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Material. This, however, was an opinion. Materialism and spiritualism, even flourishing in one country in isolation cannot thrive and fulfil its objective adequately, so long as they are opposites.

Sri Aurobindo in "*The Life Divine*" expresses this tendency, "It is therefore of good augury that after many experiments and verbal solutions we should now find ourselves standing to-day in the presence of the two that have alone borne for long the most rigorous tests of experience, the two extremes, and that at the end of the experience, both should have come to a result which the universal instinct in mankind, that veiled judge, sentinal and representative of the universal spirit of Truth, refuses to accept as right or as satisfying. In Europe and in India, respectively, the negation of the materialist and in refusal of the ascetic have sought to assert themselves as the sole truth and to dominate in conception of life. In India, if the result has been a great heaping up of the treasures of the spirit,—or of some of them,—it has also been a great bankruptcy of Life; in Europe, the fullness of riches and the traumphant mastery of this world's powers and possessions have progressed towards an equal bankruptcy in the things of the spirit. Nor has the intellect, which sought the solution of all problems in the one term of Matter, found satisfaction in the answer that it has received."

"Therefore the time grows ripe and the tendency of the world moves towards a new and comprehensive affirmation in thought and in inner and outer experience and to its corollary, a new and rich self-fulfilment in an integral human existence for the individual and for the race."[1]

Further elaborating the need of higher synthesis, Śri Aurobindo lays emphasis on harmony, "As all problems of existence are essentially problems of harmony. They arise from the perception of an unsolved discord and the instinct of an undiscovered agreement or unity. To rest content with an unsolved discord is possible for the practical and more animal part of man, but impossible for his fully awakened mind, and usually even his practical parts only escape from the general necessity either by shutting out the problem or by accepting a rough, utilitarian and unillumined compromise. For essentially, all Nature seeks a harmony, life and matter in their own sphere as much as mind in the arrangement of its perceptions."

(5)

Synthesis is creative as well as critical. This may be shown in regard to problem of one and many for illustration. If therse are plural entities and realities then there is an argument of certain phenomenon being and certain regarded as higher. If so there ought to be a criterion in relation with which it could be judged as lower and higher. The question arises whether the criterion is relative or absolute, empirical or rational, numerical, categorial or Ideational. Is it proper

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

to argue that since the criterion is absolute therefore Reality is Absolute? Again Reality is at times held to be Infinite, non-dual, Immutable, Transcendent, what then is the status of Plurality? They are regarded as ' Things ', ' modes ', ' Appearances ', ' phenomena '. From the point of view of substance, modes are held to be imperfect looking to the criterion of consistency, appearances are contradictory. Anti-Relational argument is advanced. It is argued that to relate is create additional term of relation. This carries one to indefinite regress. This process is contradictory. Nāgārjuna, Śaṅkara, Bradley have argued against relations. Reality is supra-relational.

If relation and quality are real, the common unity, bond and relatedness is sufficient. It is intrinsic. So long as quality and relation are thought in abstraction, without concrete intrinsic context they are bound to land into indefinite regress. Problem of one and many, Transcendent and Immanent, Infinite and Finite is connected with the issue of relation and quality. Moreover, this problem is thought from Epistemological view. When it is thought from Ontological view Reality can be considered as both Mutable and Immutable, one and Many, Transcendent and Empirical. Śri Aurobindo with the logic of Infinite articulates the Ontological standpoint regarding the nature of Absolute ' *Saccidānanda*.' " Our conception of the Infinite is formlessness, but everywhere we see form and forms surrounding us and it can be and is affirmed of the Divine Being that he is at once Form and the Formless. For here the apparent contradiction does not correspond to a real opposition; the Formless is not a negation of the power of formation, but the condition for the Infinite's free formation; for otherwise there would be a single Form or only a fixity or sum of possible forms in a finite universe. The formlessness is the character of the spiritual essence, the spirit-substance of the Reality; all finite realities are powers, forms, self-shapings of that substance; the Divine is formless and nameless, but by that very reason capable of manifesting all possible names and shapes of being."[2]

Similarly as regards the problem of Mind-Body relationship, identity and self there have been made certain synthetic reflections both in the West and in India. Mind is usually identified with thought and consciousness in certain quarters of Western psychology and philosophical reflection. On the other hand Mind is identified with Brain. Brain is supposed to be electrical nervous centre of automatic reacting centre of behaviour. Therefore thought is held to be silent talking and Memory as hard impression or trace. There have been noteworthy attempts to reduce mind to chemical, biological and neurological operations of body, glands and brain. Philosophical psychology in West is mainly based on scientific oriented, naturalistic and experimental account of bodily and mental activities. As against this Freud, Adler, Skinner, and Jung put forward certain significant data regarding unconscious, psychological complexes, introvertive,

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

extrovertive, skilful behaviour which have bearing upon mental accounting and interpretation. Consciousness admits of diverse layers such as unconscious, semiconscious, self-consciousness and others. Personality and Individuality have diverse constituents such as ego, altruistic self, centre of personality, opposite drives and needs, goals and fundamental urge of seeking and realization.

If brain and mind are not the same the distinctive character of mind is its attentive and concentrative power. In Indian psychology and philosophy mind is regarded as an internal instrument or organ (*Antaḥkaraṇa*) of consciousness. It is under the association and accompaniment of consciousness that *Buddhi*, *Manas*, *Citta* and *Ahaṅkāra* are operating with multiple behaviour. Consciousness, again, has many shades and layers. In ancient Upaniṣad *Taittirīya*, *Brahmānanda Valli* five sheaths of human personality have been mentioned such as food, life, mind, intelligence (*Vijñāna*) and bliss (*Ānanda*) (Vijñāna translated as supermind by Śrī Aurobindo). They indicate various organic, psychological, mental and super-intellectual personalities within integral and comprehensive structure. Individuality is the original and creative uniqueness of each person. Social, logical and metaphysical core of each individual bear upon its Reality and Value. Śrī Aurobindo calls Psychic Being, (*Caitya Puruṣa*) the master and controller of the bodily, organic and mental aspects of the Individual. It is the evolutionary spark within Individual developing upon multifaceted portions such as body, life, mind and spirit. Soul, self, psyche, witness, guide are different names used for the inward principle of regulator and controller of life. The existence of the soul or the psychic is an immediate certainty to those whose knowledge is not confined to sense-perception and intellectual construction, but extends to deeper ranges of intimate experience. The ultimate mission of the psychic entity is to lead men in the ignorance towards the light of the Divine consciousness. It is the psychic personality in us which responds, grows and matures into wisdom, love, activity and seerhood. Śrī Aurobindo is not using the term ' Psychic Being ' in the traditional sense but he uses it in the background of his philosophy of Evolution. Soul evolves throughout the journey of life, accumulates the essence of knowledge, activity and experience and manifests Divinity in several journeys of life passed through. Śrī Aurobindo has described it as the highest representative of the transcendent Individual self in the process of evolution. Thetranscendent self presides over the evolution of Individual, the soul or psychic entity is involved in the flux of evolution and evolves with a view to guiding from within.

(6)

Philosophy of Evolution is in need of synthesis both at the scientific stage as well as at philosophical one. During last one hundred and fifty years new facts and phenomena of scientific significance such as organic adaptation, mutation,

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

natural struggle, reptilian, mammalian, primate animals and homosapien have come into light. There is gradual development and change in nervous system, organs, sense and motor activities, emotion and intelligence. There are several views, hypotheses, explanations and philosophies concerning above mentioned phenomena and evolutionery data. Darwin, Mendel, Morgan, Bergson and other thinkers attempted to explain evolution. Darwin thought that there is gradual change among species and variation took place owing to adjustment with nature. There were certain intermediary species indicating change from reptile to birds and from birds to mammals and then to monkey. However, this was not regular. Scientist such as Stephen Gauld criticised that evolutionists had become too rigid in insisting on gradualism. There is an emphasis on equilibrium or stasis. It changes very little. But once in a while the stasis is punctuated by a sudden 'Speciation event', Desomenow, a small population of the parent species begins evolving rapidly and within a relatively few generations, it becomes a distinct species.

There is a view propounded by Bergson that there are jumps in evolution. Matter and consciousness stand opposite to each other. Matter is continually unmaking itself. Life is consciousness, therefore it is spontaneous. There is perpetual change in the world which is radical recasting of the entire reality going on at every moment. Although there is certain thing such an eye which is common in evolution yet there have been big jumps of life into assuming giant forms of becoming. There is vital impetus, Elan Vital which is explosive energy diffusing into divergent tendencies. Lloyd Morgan points out the emergent quality in evolution. There is novelty in evolution. Samuel Alexander held space-time to be the continuum of Matter and it is out of that Life, Mind and Deity emerge as qualities. Prof. A. N. Whitehead propounded Ingressive Evolution and held events as meeting place of actualities and possibilities. There is creativity in the universe, so there is infinite freedom. There are infinite possibilities. God is the completed ideal harmony. God is home of the universals and the ideal harmony. According to Bosanquent there are superconscious as well as unconscious forms of teleology in addition to the conscious teleology of human activity. The beautiful flower which we admire is neither a chance product thrown off by the wanton play of blind forces, nor a miracle superinduced on the course of things by an arbitrary will of God. It is rather the immanent development of its whole environment in which its plan was deeply embedded. This is unconscious teleology characteristic of the infra-human levels of nature. Similarly, there is superconscious teleology which is exemplified in such super-individual structures as a civilization or the political organization of a state.

The apparent motives of our human actions provide the instrumentation through which the deeper plan of Nature operates. Even in the case of finite conscious teleology it is such a deeper plan which is of capital importance. The

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

end which is consciously held before our mind undergoes continuous modification and reshaping under the pressure of the secret nature of things as we press forward with our work of self-realization. According to Bosanquet teleology is only, " a sub-form of Harmony. "

Śrī Aurobindo synthesizes teleology as well as natural development and progress in the spiritual Evolutionary view of the world and Reality. *Sacci-dānanda* is at once static and Dynamic, Indeterminate and Determinate, Transcendent and Immanent. Just as in nature Ape is not the limit of natural advance and development, in like manner Man is not the climax of human aspiration and progress. The higher a man ascends on the path of spiritual progress, the keener his perception of the inward urge or flame of aspiration, and livelier his feeling of the impact of higher planes of consciousness become. Evolutionary progress takes place in Matter, Life, Mind and spirit where there is in the first instance Involution in the inconscience of material larger and in the second instance the Ascent or Evolution of Man into higher ranges culminating into Superman and Gnostic Being who are fully transformed within their inward instruments of knowledge, action and devotion. Evolution is fundamentally a spiritual phenomenon. Spirit is operating on the base of Matter. With the evolutionary building, transformation and ascent from matter into Life, then into Mind and higher ranges of consciousness the spirit manifests on spiral and cosmic canvas of the universe. The end of the evolutionary process would be to manifest the supramental consciousness—force in material body. Man is a transitional being and the spiritual man is the index of the new evolution.

Creative and critical synthesis of Western and Eastern thought can be articulated in possible diverse ways. In an illustrative manner, the problem of one and Many, Methods of knowing, aims of Life, change and Evolution, have been here shown here in the possible scope of an outline.

References

1. *The Life Divine :* Sri Aurobindo: pp. 8-9, Sri Aurobindo Centenary Volume 18, Pondicherry.

2. *Ibid.* Sri Aurobindo Ashram Press, Pondicherry. 1955 p. 400.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

VITALITY AND VIABILITY OF BUDDHISM TODAY

By
NITIN J. VYAS*

Introduction

The Buddhist thought has made a permanent mark in the individual and collective life of the world. It has not only vigorously endured itself for the last so many centuries, but it has also shown its inner capacity to survive and develop in full-fledged manner. Granting any limitation in this, still it is equally indisputable that Buddhist idea and vision has stood distinctly influencing many challenges till now. This hope stands undiminished for future as well.

One may view the present day scientific and technological progress as a unique break from the traditional spiritual heritage as evolved through centuries. Freedom of thought, empirical understanding and this-worldliness in general form its characteristics. The pursuit of this method has positively relieved man in many ways and still having many high hopes for the human welfare and happiness in future too.

Granting this modern development in human life notwithstanding some posers still stand crystal clear. These are : Is man really capable to fully cope with his situations today ? Has he verily realized the way to happiness ? Or to put it broadly how is it that cynisism, mutual distrust and insecurity amidst plenty prevail so rampantly? How to justify the problems of human inequality and exploitation as well as endless conflicts and wars waging around? This is a fact of contradiction today existing side by side the great material revolution. Here it is enough to pinpoint that the future hopes of mankind are fast giving way to queer forebodings.

In this context, it is relevant to examine as to how the Buddhist thought is closely related to such unique human situation. This presupposes to grasp as to how the Buddhist thought has influenced the process of humanization of religion as well as man. In other words the focal point here consists in considering as to how this Buddhist thought guides man in realizing the full purpose of existence.

Historical Origin of the Buddhist Thought

Historically, the origin and vision of the Buddhist thought aimed at providing justice and order in the ethical realm of man. There was a great socio-economic disparity in the then Brahminical religious matters connected with

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 53-57.

* Deptt. of Philosophy (Arts), M. S. University, Vadodara.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

sacrificial rites and ritualistic deeds. This evidently had benefitted the higher status groups. Further, the existence of varied and often conflicting ideas of the many prevailing schools of thought created much confusion in the human minds. The people could not make a way out of this predicament and hence they resorted either to unrestrained hedonistic individualism or self-imposed penances.

It is here Buddha presented a modest and the moderate way of life to the commoners. He does not accept any esoteric or mystical approach. According to him peace and happiness follow in avoiding the extremes of crass hedonism and hard penances. To Buddha, the truth of the Existence is divided multi-fecetedly and so man must necessarily detach from metaphysical opposites. Buddha did not want any conflict with human nature as such. He himself behaved moderately in all circumstances. Subduing all petty cravings he would act for the welfare of others.

That is, what Buddha meant that the true worth of man manifests when '*one acts*,' those who practice righteousness become self-confident, self-possessed and self-dignified. This idea and vision enthused the commoners then with a viable goal in times of stagnation and frustration as referred earlier.

In course of time this Buddhist philosophy became a missionary zeal so much so that it succeeded in transcending the existing social and national boundaries. People everywhere had deep concern for their destiny and hence awaiting for certain direction. Many foreign nationalities not only adopted this faith in the following times but peculiarly modified it so as to suit each one's cultural requirements.

The Essentials of Buddhism

To state plainly, the Buddhist thought deeply concerns itself with the moral and spiritual needs of human existence as such. This refers to all human conditions, internal as well as external. This antimetaphysical stance of Buddha follows from the dynamic conception of the nature of reality reduced as it is to mere processes and functions. Everything represents a mere stream of Becoming and Change in this philosophy.

In fact this emphasis upon particular and concrete phenomenal world came as a logical rebuttal to the original metaphysical character in Indian Thought. For Buddha does not grant any established authorities as prevailing conventionally, To him, the living man becomes the central problem. Knowing the 'truth' and living accordingly constitutes the purpose of life.

That is, there are many universal norms (*dharmas*) which act and govern the human existence. These universal norms are not 'dogmas' in any sense. Buddha regards this rather as an automatic ethical goal or the universal path for all. This is how the main dictum 'everything is suffering' (*sarvam dulḥkham*

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

duḥkhaṁ) assumes prime attention in the Buddhist thought. According to it, the very conditions that make up the human individuality are precisely the conditions that also give rise to sufferings. For, it is our craving that cause disappointment and sorrow. Because nothing can abide for ever. It is his impermanence and transiency of human existence lead to sufferings.

As a corollary of this thought the self of man is only a practical postulate and not a metaphysical entity at all. The true and significant self appears and is only realized in our moral conduct that conform to these universal norms.

Although this idea of self seems to present a pessimistic picture, the Buddhist goal '*nirvāṇa*' however suggests a freedom from this very conditional and evil existence as such. In fact what we know as human self (or *cetanā*) signifies both thinking and willing. Knowledge and Will are closely related. When knowledge dawns, suffering comes to an end. Through the dissolution of this deeprooted ego, one practically makes a limitless expansion of the self. For the realization of the same, Buddhism presents a compact ethical doctrine.

To recapitulate, the import of Buddha's doctrine of middle path means the absence of any and all special dogmas. The actual life has infinitely varying circumstances, and so one must adjust accordingly. Thus one who is consciously watchful and self-possessed can alone strike at peace and happiness within.

This whole philosophical approach clearly shows that Buddhism is not a religion of revelation but rather an undogmatic religion which experience the 'actuality' as it is. This distinct blend of critical rationality and critical metaphysics has continuously remained a vision to be realized by the Buddhist followers in the countries of its affiliation for the last many centuries till now.

The Modern Relevance of the Buddhist Vision

As referred above, Buddha grappled with the problems of humanism and human egalitarianiam, empirical and scientific quest, quest for 'this worldliness' and not other worldliness etc. However these are the same problems that the moderners also face today. Moreover at present the concern for reshaping conditions in this life has assumed a tremendous dimension which Buddha clearly hinted at in past.

The Buddhist idea of compassion ('*metta*' in Pali and '*Maitrī*' in Sanskrit) mean true friendliness. It is an identity approach, an empathy breaking apart all barriers which separate one from the other. As it grows conflicts get harmonised accordingly. There are many situations which undermine the integrity of individuals and weaken the moral voice of the community as well. It may be restated in this context that certain values (for e.g. compassion) flow distinctively from moral and spiritual approach in past no less than presently too.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Let us view some modern tendencies as present in some Buddhist countries visible as these are in their various secular activities and cultural acquisitions now. First and formost is the spiritual liberalism which is distinctly evident in these communities. These Buddhist countries are not organized around some rigid central authority as such. As a result of this, the Buddhist followers do not take their faith as granted but only regard this as ' practicing the way '.

It is in this spirit that these countries with Buddhist heritage continuously interact with their environment. The people at large change and adapt themselves continuously to the changing conditions and get inspired by the Buddhist vision of man and the world. For the last so many years they have become quite conscious of their participation in the process of history. Often the groups of monks too engage in political activities out of their sense of social responsibility. There are many programmes in social welfare and community development. They have joined national movements resisting colonial dominations.

It means there is a new intellectual vigour and the search for the human relevancy. Even the downtrodden and oppressed people of late, in some countries, have found this religion as humanistic one and regard it as a psychological support for their upliftment.

All this is enough to show that contrary to the so-called general belief, Buddhism is not a world denying and a world rejecting thought. Rather it has become a significant religious force in the world today. Openness to the present life, readiness in dealing with its own religious problems and the way in which it differs from old considerations indicate its concerns for contemporary contexts. The Buddhist thought does admit the positive tendencies of man for coping with the primary needs and progress.

Despite this general fact of admitting the living vitality of this faith, some obvious lacunae cannot be overlooked too. All religious face today the onslaughts of secularism, materialism and pragmatism and so the countries affiliated to Buddhist thought cannot be an exception to this. But this should not be a reason for self-complacency. Increasing interest in ritualism rather than in meditation, worshipping godly images and practices, still lukewarm assertion in confidently conveying the value and regard of this religion for many cultural contexts in earthly human life, a moral responsibility in engaging with fellowmen through implications of its causal theory, continuous effort at cognitive conceptual clarification through better unified organizations etc. need a great reinvigouration for cogent rethinking and revaluation for the Buddhist thought. The Growth of the numerous individual sects cast a dark shadow in the evolution of Buddhist unity and becoming an international movement.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Conclusion

The problems of human mind and the human situation today are not so much different from that of the past. All material progress as all see in the external world and help unify the world is however only one-sided achievement. For there is no corresponding development within man yet. Irrational instincts and urges dominate within mankind as reflective in the numerous conflicts and struggles all have today.

It is here that the religions of the world have still to play a significant role in actively facing these challenges. They have to engage in lively interaction individually and socially. The Buddhist thought has proved its viability in culturally mixed populations. It's approach to the problems of the world is practical.

Moreover the Buddhist meditative technique are acquiring much intellectual attention in the fast changing world today. Its impact in psychiatric and psychological studies in unravelling the realm of unconscious and drives underlying the human behaviour is very clear. Further, the development of Buddhism is such that it can effectively deal with the secularised world on one hand and with various world religions on the other hand. Still a long way is yet to go. But the fact cannot be gainsaid that the significance of the Buddhist thought will be immense when the various nations affiliated to it much more articulate their place socially and economically in the larger world.

Reference Books

1 *The doctrine of the Buddha,* George Grimm, George Allen and Unwin, London, 1957.
2 *Buddhism and Buddhists followers in southern Asia,* K. J. Saunders, The Macmillan Co., N.Y., 1923.
3 *Buddhism in the changing world,* Heinrich, Dumoulin and J. C. Maraldo, Collier Book, N.Y., 1976.
4 *The wheel of Law,* Henry Alabaster, Indological Book House, Varanasi, 1972.
5 *The Buddha and five after-centuries,* S. Dutt, Luzac & Co. Ltd., London, 1957.
6 *History and Literature of Buddhism,* T. W. Rhys Davids, 22/3-C, Galiff St. Calcutta, 1962.
7 *Buddhism in comparative light,* Hajime Nakamura, Tokyo, 1987.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

THE GAEKWAD'S ORIENTAL SERIES

GOS. Nos.

30 TATTVASAṄGRAHA—Vol. I (Sanskrit Text)—Edited by Pandit Embar Krishnamacharya (Reprinted; 1984) Rs 165.00

156 GAṄGADĀSA-PRATĀPAVILĀSA-NĀṬAKAM—by Gaṅgādhara—Edited by B. J. Sandesara and Pandit Amritlal M. Bhojak (1973) Rs. 12.00

157 ZAFAR UL WĀLIH BI MUZAFFAR WA ĀLIHI—An Arabic History of Gujarat Vol. II—by Abdullāh Muhammad Al-Makki Al-Āṣafi Al-Ulughkhāni Ḥajji Ad-Dabir, Translated into English by M. F. Lokhandwala (1974) Rs. 50.00

158 A DESCRIPTIVE BIBLIOGRAPHY OF THE PRINTED TEXTS OF THE PĀÑCARĀTRĀGAMA, Vol. I—by Daniel Smith (1975) Rs. 50.00

159 SATYASIDDHIŚĀSTRA—of Harivarman, Vol. I—Sanskrit Text from Chinese translation by N. A. Sastri (1976) Rs. 65.00

160 ĀGAMAPRĀMĀṆYA—of Yāmunācārya—Edited by M. Narasimhachary (1976) Rs. 18.00

161 SMṚTICINTĀMAṆI—of Gaṅgāditya—Edited by Ludo Rocher (1976) Rs. 26.00

162 VṚDDHAYAVANAJĀTAKA—of Mīnarāja, Vol. I—Edited by David Pingree (1976) Rs. 94.00

163 VṚDDHAYAVANAJĀTAKA—of Mīnarāja, Vol. II—Edited by David Pingree (1977) Rs. 64.00

164 SOḌHALA-NIGHAṆṬU (Nāmasaṅgraha and Guṇasaṅgraha) of Vaidyācārya Soḍhala—Edited by Priya Vrat Sharma (1978) Rs. 53.00

165 SATYASIDDHI ŚĀSTRA—of Harivarman—Vol. II (English translation)—by N. A. Sastri (1978) Rs. 92.00

166 ŚAKTISAṄGAMA TANTRA—Vol. IV : CHINNAMASTĀ KHAṆḌA—Edited by Late B. Bhattacharyya & Pandit Vrajavallabha Dvivedi (1978) Rs. 49.00

167 KṚTYAKALPATARU—of Bhaṭṭa Laxmīdhara : PRATIṢṬHĀKĀṆḌA Vol. IX—Edited by Late K. V. Rangaswami Aiyangar (1979) Rs. 53.00

168 A DESCRIPTIVE BIBLIOGRAPHY OF THE PRINTED TEXTS OF THE PĀÑCARĀTRĀGAMA—Vol. II—AN ANNOTATED INDEX TO SELECTED TOPICS by H. Daniel Smith (1980) Rs. 41.00

169 NYĀYĀLAṄKĀRA—of Abhayatilaka Upādhyāya Edited by A. L. Thakur & Late J. S. Jetly (1981) Rs. 143.00

170 ṬṚCABHĀSKARA by Bhāskararāya Edited by R. G. Sathe (1982) Rs. 53.00

171 ŚRĪ GAṆEŚAVIJAYAKĀVYAM Edited by B. N. Bhatt Rs. 46.00

Can be had of :

Co-Ordinator, The University Publications Sales Unit, Pratap Ganj, Vadodara-390002. Gujarat India.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

THE MAHĀBHĀRATA AND THE RĀMĀYAṆA WARS—SOME SIMILARITIES AND DIFFERENCES

By

M. A. MEHENDALE*

Both the *Mahābhārata* (Mbh.) and the *Rāmāyaṇa* (Rām.) have been witnesses to great wars. The two wars, when compared, show some striking similarities and differences. In the Mbh , the Pāṇḍavas had to declare war on the Kauravas to regain their share of kingdom which should have been returned to them at the end of the *ajñātavāsa*. In the Rām., Rāma had to invade Laṅkā to get back his kidnapped wife. Both the wars, thus, were fought for the vindication of a just cause. Yet it is customary to characterize only the Mbh. war as a *dharmayuddha*. In the Mbh. Kṛṣṇa, for instance, characterized the war which Arjuna had to fight against his relatives as a *dharmya yuddha* (6.24.31). The Mbh. war has been specially so distinguished from the other wars because a very significant event occurred before the start of the war. The two parties at war—the Kauravas and the Pāṇḍavas - sat down and agreed upon a certain code of conduct, a 'contract' (*samaya*), comprising certain 'rules' (*dharmas*).[1] Since the war was expected to be fought according to these *dharmas*, it came to be specially characterized as a *dharmayuddha*. No other war, not even the one fought in the Rām.,[2] is reported to have taken place after coming to such a specific agreement.

Yet the Rām. war exhibits many similarities in respect of the observance, and occasionally of violations, of the *dharmas* of the Mbh. war. Before we examine these similarities let us first have a look at the differences between the two.

In the first instance, the two parties at war in the Mbh. were the Kṣatriyas[3]. In the Rāmāyaṇa the army on the one side consisted of monkeys and bears led by two human beings and on the other, the Rākṣasas. The two sides of the Rām. war were completely unknown to each other, the strong and the weak

---

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept., 1994-June, 1995 Issue, pp. 59-67.

* Bhandarkar Oriental Research Institute, Poona-411 004.

1. *tatas te samayaṁ cakruḥ* 6.1.26, and *dharmāṁśca saṁsthāpayāmāsuḥ* 6.1.33.
2. In spite of an occasional reference like Rām. 6.67.38.
3. Except a few Rākṣasas like Ghaṭotkaca and Alaṁbuṣa.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

points on the one side being unknown to the other; not so in the Mbh.—both the sides knew each other perfectly well and many of them had received training-in-arms from the same teacher. On the other hand even the allies of Rāma were strangers to him. The side of the Pāṇḍavas was helped by Kṛṣṇa who was their relative. Rāma's side was helped by Vibhīṣaṇa who was his opponent's brother.[4] The Rākṣasa heroes came to the battlefield riding their cars, drawn by horses or asses, and fought the battles with conventional weapons.[5] All the heroes on the side of Rāma fought on foot and with unconventional weapons like trees and rocks or with their teeth, nails, fists and palms.[6] Only Rāma, Lakṣmaṇa, and Vibhīṣaṇa used bows and arrows. In the Mbh. all the heroes on both sides confronted their challengers each day. But in the Rām., Rāvaṇa chose to send one Rākṣasa hero after the other to confront the enemy and not all of them together. Hence while in the Mbh. there were many pitched battles on the battlefield throughout the day, in the Rām. there was only one major duel fought at a time on the battlefield. Although we have a mention that Nala was the *senāpati* of Rāma's army and Prahasta that of the Rāvaṇa[7], there is no mention, as in the Mbh., of the appointment of generals. Hence also we do not hear of the arrangement of the armies in different *vyūhas*.[8]

In spite of these external differences, there are certain striking similarities in the two epics in the conduct of the war, in the behaviour of the heroes on the battlefield, and in the observance, or occasional violations, of the rules of war.

The first rule or *dharma* in the agreement concluded between the Pāṇḍavas and the Kauravas was that no one should be attacked without issuing a proper challenge, i.e. no one should be taken unawares.[9] In the Rām. war we come across many instances of such challenges (*āhvāna*). The Rākṣasa Atikāya issued a challenge with these words: "Whosoever thinks he has the necessary strength and determination may come forward and fight with me".[10] Similarly Rāma challenged Rāvaṇa with the words: "Stay, stay (where you are)! when you have done an act unpleasant to me, where will you find escape?"[11] And to Kumbhakarṇa Rāma said: "Come, do not be dejected. Here I stand with bow in my hand. Know me to be Rāma. In a short while from now, you

4. 6.10.12-21; 6.11.10, 15; 6.13.6; 6.16.25.
5. 6.33.43; 6.41.24-28; 6.42.5, 18-19.
6. 6.33.22-24, 28, 38-40; 6.35.4; 6.42.7, 9, 11, 13, 16, 22.
7. 6.8.1.
8. There is a mention of a Garuḍavyūha arranged by Rāma (6.21.12), but we do not have the details.
9. *samābhāṣya prahartavyaṃ* Mbh. 6.1.30.
10. 6.59.44.
11. 6.47. 121-123.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

will be without consciousness.[12] One feature of these challenges was that one introduced oneself by declaring one's name. The two Rākṣasas Atikāya and Virūpākṣa proclaimed aloud their names to cause terror in the hearts of the monkeys.[13] This was necessary in the Rām. since the heroes on the two sides did not know each other. But in the Mbh. war too, some heroes proclaimed their names, Droṇa apparently, being specially fond of doing so.

The next rule of the Mbh. war was that the heroes should not attack each other when they were engaged in wordy duels.[14] This rule was never violated in the Mbh. war. In the Rām. war too, there are a number of examples of wordy duels and the heroes start striking each other only when both have had their say. One example of such a wordy duel is the one between Atikāya and Lakṣmaṇa. Atikāya expressed his disregard for Lakṣmaṇa on account of his younger age. He also tried to frighten him by pointing to his sharp and snake-like arrows. Rather than being frightened by these words, Lakṣmaṇa asked Atikāya not to mind the difference in their age, stop boasting, and act to show his prowess.[15] To give only one more example of such wordy duel one may cite the following : Makarākṣa first challenged Rāma for a duel,[16] and then said : " You killed my father (Khara) in the Daṇḍaka forest. Now I shall send you to that same place to be united with those whom you killed. You may choose your *śastra*, *astra*, or even ask for a wrestling match ". Rāma in his reply reminded Makarākṣa that he had killed many others too besides his father and now it was Makarākṣa's turn to be a feast for vultures, jackals and crows.[17]

The next *dharma* of the Mbh. war prescribed that the duels should take place between equals.[18]

One implication of this rule was that the heroes engaged in duels should be riding similar conveyances and using similar weapons. Since the Rāmāyaṇa war was between two unequals, – the Rākṣasas on one side and bears and monkeys (with a few humans) on the other—,strict compliance with this rule was not possible. The Rākṣasa heroes went to the battlefield riding their chariots while their opponents fought on foot. It was only Rāma who had the advantage of

---

12. 6.55.100.
13. 6.59. 5-6; 6.84.14.
14. *vācā yuddhe pravṛtte no vācaiva pratiyodhanaṃ* Mbh. 6.1.28.
15. 6.59. 49-63.
16. 6.66.10.
17. 6.66.10-19, also cf. 6.75. 4-13, 19-25; 6.76.9-12, 17-18.
18. *rathī ca rathinā yodhyo gajena gajadhūrgataḥ / aśvenāśvī padātiś ca padātenaiva bhārata // yathāyogaṁ yathāvīryaṁ yathotsāhaṁ yathāvayaḥ* (*prahartavyaṃ*) Mbh. 6.1.29-30.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

riding once on Hanūmant and a second time the chariot of Indra.[19] Equality in the use of weapons was possible only to a limited extent since the Rākṣasas fought with the usual missiles and weapons like arrows, swords, spears, *gadās* etc.,[20] monkeys and bears used, besides nails, palms and teeth, such objects as trees and mountains.[21] Only Rāma, Lakṣmaṇa and Vibhīṣaṇa used bows and arrows.

Another implication of the rule "fight between equals" was that the opponents should match each other in training and experience. As regards the major duels between prominent warriors this rule was, by and large, observed. No elder warrior would attack his junior unless challenged by the latter, Rākṣasa Atikāya, of the Rām. war in fact boasted that he never fought with ordinary soldiers.[22] But both in the Mbh. and the Rām. wars this rule was flagrantly violated when competent warriors sought to kill ordinary soldiers by hundreds.[23] Rāma, however, did not allow Lakṣmaṇa to employ the missile *brahmāstra* when he could not attack Indrajit who had become invisible. Such an employment would have killed many ordinary Rākṣasas along with Indrajit. Said Rāma to Lakṣmaṇa: "It does not behove you to kill (many) Rākṣasas for the sake of one (Indrajit)" (*naikasya heto rakṣāṁsi pṛthivyāṁ hantumarhasi* 6.67.37). These words are very similar to those used by Bhīma to remonstrate Droṇa who, when angered by the news of his son's death, did not hesitate to use his *brahmāstra*[24] on ordinary Pāñcāla warriors. Bhīma then said to Droṇa: "How are you not ashamed of killing many for the sake of one (Aśvatthāman) (*ekasyārthe bahūn hatvā....na vyapatrapase katham* Mbh. 7.165.31).

The fourth rule was that warriors under certain conditions should not be killed. A warrior for instance, if he stopped fighting and became a spectator of some exciting duel he should not be attacked.[25] This rule was observed in the Rām. war. When, for example, the Vānaras and the Rākṣasas stopped fighting to watch the duel between Rāma and Rāvaṇa,[26] none of them was attacked.

One was also not expected to attack his opponent if he, in the course of fighting, swooned due to a heavy blow.[27] In the Mbh. war this rule was scrupulously observed, and so was it in the Rām. war. In the duel between

19. 6.47. 124; 6.90.4, 7-8.
20. 6.7.2; 6.22. 20-21; 6.32. 28, 30.
21. 6.4.51; 6.11.6; 6.18.7; 6.28.29; 6.31.35; 6.32.7,29 etc.
22. 6.59.44.
23. For Rām. 6.59,35; 6.61.12; 6.81.15ff, 28-29; 6.83.40; 6.84. 1-5.
24. Mbh. 7.164.79.
25. *vimukhas tathā....na hantavyaḥ* Mbh. 6.1.31.
26. Rām. 6.95. 2,4,5; also cf. 6.59.43.
27. *pramattaḥ....na hantavyaḥ* 6.1.31.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Aṅgada and Mahāpārśva, when the latter fainted, Aṅgada did not attack his opponent but allowed him to start the duel again when he regained consciousness (*muhūrtāllabdhasaṁjñastu mahāpārśvo mahābalaḥ / aṅgadam bahubhir bāṇair bhūyas tam pratyavidhyata* / 6.86.10) Similarly in the duel between Rāma and Rāvaṇa, when Rāvaṇa fainted, Rāma by shooting an arrow just removed his *kirīṭa*. When Rāvaṇa regained consciousness, Rāma did not start the duel because Rāvaṇa was obviously tired and was allowed to return to Laṅkā.[28]

If the opponent, however, did not get into a swoon but, though momentarily overcome, was willing to fight, he could be attacked and even done to death. This practice was not objected to in the Mbh. war. For example, Abhimanyu and Duḥśāsana's son both fell down on the ground, but none of the two had lost consciousness. Of the two, Dauḥśāsani was quick to get up first and deal a deadly blow on Abhimanyu before the latter could stand on his feet to continue the fight.[29] In the Rām. war we come across a more or less similar example In the duel between Sugrīva and Mahodara, at one stage both picked up swords and shields which lay on the battlefield and started using them for their fight. Mahodara attempted a severe blow on Sugrīva which the latter fielded with his shield. Mahodara's sword got struck into the shield and before he could pull it out Sugrīva saw this opportunity and cut off Mahodara's head with his sword.[30]

The fifth *dharma* graciously offered immunity from death to horses and charioteers. But unfortunately no one cared to remember this *dharma* in the war. Many horses and charioteers died on both sides in the Mbh. war. In the Rām. war also this *dharma* was shown scant respect. Since in the Rām. one side at war did not use horses and chariots, the cases of violation of this rule were naturally fewer than those in the Mbh. Both Rāvaṇa and his Rākṣasa heroes had to lose some charioteers. Indrajit's charioteers were killed once by Aṅgada[31] and, on another occasion, by Lakṣmaṇa.[32] When Hanūmant offered himself to carry Rāma on his shoulders, Rāvaṇa had no scruples in sending arrows against him[33]; and in his final duel with Rāma when the latter availed himself of Indra's chariot, Rāvaṇa shot arrows at Mātali who drove Rāma's chariot.[34] That on both occasions Rāvaṇa did not succeed is a different matter. His intention to kill the charioteer is clear. Rāvaṇa shot arrows at horses as if imitating each other.

---

28. 6.47.128-132; also cf. 6.47. 66-70.
29. Mbh. 7.48. 11-13
30. 6.85. 19-27.
31. 6.34. 27.
32. 6.74. 29-31.
33. 6.47. 124-126.
34. 6.96. 11-12.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

It would be appropriate here to diagress a little on the role of a charioteer and his duties because that is pertinent to our subject. In the Mbh. there is no special listing of the duties of a charioteer. The way Kṛṣṇa, and to some extent Śalya and other charioteers, acted to protect their respective heroes it is possible to form some notion about their duties. But these duties are actually listed in the Rām. When on one occasion, during the final duel between Rāma and Rāvaṇa, when Rāvaṇa was bewildered by Rāma's attack (*vighūrṇahṛdayo ' bhavat* 6.92.28), his charioteer took the chariot away from the battlefield. Rāvaṇa flew into a rage at this point and severely scolded his charioteer and even doubted his loyalty.[35] The charioteer then pointed out to Rāvaṇa that he did not act out of fear, nor was he enticed by the enemy, but that he acted purely in the interest of Rāvaṇa. He reminded Rāvaṇa of the duties of charioteer (6.93.17-20) among which there was one which particularly interests us. The charioteer of Rāvaṇa said that a charioteer must watch out, while driving the chariot on the battlefield, the depressions and the ups and downs of the land (*sthalanimnāni bhūmes ca samāni viṣamāṇi ca* 6.93.19). We know that Kṛṣṇa, while driving the chariot of Arjuna must have very carefully observed the condition of the battlefield so that he could manage to get Karṇa's wheel into a depression.[36] What is left to one's guess in the Mbh has been explicitly stated in the Rām.

There is no instance in the Rām. war of any practice of *adharma*. There is no example of any one disregarding the well-known rule of the *gadāyuddha* and striking the opponent below the navel as, for instance, was done by Bhīma to overcome Duryodhana. There is also no example of someone cutting off an arm of a hero who was engaged in fighting with some one else and when the striker was not seen by his target, as, for instance, was done by Arjuna while dismembering the arm of Bhūriśravas who was fighting with Sātyaki. What one may at the most point to is the trick employed by Indrajit to kill an illusory Sītā within the sight of Rāma to dishearten him. But that does not amount to fighting unjustly. Indrajit took no undue advantage of the effect of the illusion on his adversary. This incident bears some similarity with the circulating of the false news in the Mbh. war about Aśvatthāman's death to dishearten Droṇa. That, however, encouraged Dhṛṣṭadyumna to take advantage of the situation and put an end to Droṇa's life.

In the Mbh. the word *yoga* is used in the sense of an expedient measure calculated to get over a difficult situation. Kṛṣṇa's suggestion to disregard *dharma* and carry the false news of Aśvatthāman's death to Droṇa is described

---

35. 6.93.7.
36. 8.66. 59-61; also cf. 7.155.28.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

by him as a *yoga*.[37] Since Kṛṣṇa could think of many such expedient measures he is called a *yogeśvara*.[38] Since in the Rām., no one thought of employing such means, the word *yoga* is not found. However, we have a few instances in the Rām. where timely action to defeat the enemy's design was called for. Such an action, in a way, could be called a *yoga*. It was Vibhīṣaṇa who played the role of a Yogeśvara for Rāma. Vibhīṣaṇa, brother of Rāvaṇa, left the side of the Rākṣasas before the war and joined Rāma,[39] very much like Yuyutsu, brother of Duryodhana, who left the Kauravas and went over to the Pāṇḍavas before the start of the war.[40] But whereas Vibhīṣaṇa proved helpful to Rāma since he knew the tricks and secrets of the Rākṣasas, Yuyutsu had no such role to play since there were no secrets which he could divulge to the Pāṇḍavas.

Indrajit[41] once had an ingenious idea of killing an illusory Sītā, created by *māyā*, in front of Rāma and his monkey allies (6.68. 5-29). When he carried out his plan Rāma and the rest were thoroughly disheartened (6.70. 7-10) At that time Vibhīṣaṇa told them that it was only a trick of Indrajit and that they were cheated by him. He pointed out to Rāma that Rāvaṇa so much wanted Sītā that it was impossible to believe that Indrajit had killed her (6.71. 9-15).

Indrajit was the only hero on the side of the Rāvaṇa who performed some *tantric* rites before going to war.[42] Once he went to a place called Nikumbhilā to perform a sacrifice in a *caitya* (6.69. 23-26; 6.72.27). Indrajit had obtained a boon from Brahmadeva that he could not be killed unless some one attacked him before he completed his sacrifice. Once this was done Indrajit would be invincible (6.34.28; 6.67. 17, 21; 6.71. 13-22; 6.72. 12-13). This secret information was revealed to Lakṣmaṇa by Vibhīṣaṇa at the proper time. Hence Lakṣmaṇa attacked Indrajit before he finished the sacrifice and killed him. While releasing his deadly missile against Indrajit, Lakṣmaṇa made a sort of *satyakriyā*. He said : " If Rāma was virtuous, if he was attached to truth, and unrivalled in performing heroic deeds, then kill this son of Rāvaṇa " (6.78.31). We are, here reminded of a *satyakriyā* performed by Arjuna when he discharged the arrow that

---

37. 7.164. 68-69 (*āsthīyatāṁ jaye yogo dharmaṁ utsṛjya pāṇḍava*).
38. Mbh. 6.40.78.
39. 6.10.20; 6.11.1.
40. Mbh. 6.42. 89-95.
41. He is called *mahāmāya* 6.72. 76; *māyāvīrya* 6.72. 18, *māyābalaviśārada* 6.72. 20, *Māyāparamadhārmika* 6.73.4.
42. There is nothing of this sort in the Mbh. Only the act of Aśvatthāman in the *Sauptikaparvan* in which he is ready to offer himself to Śiva has some distant resemblance with this.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

proved fatal for Karṇa. Arjuna then said : "If I have practised penance, if I have satisfied the elders, if I have promised to friends what was desirable to them, then, with this truth, let this arrow kill my enemy Karṇa" Mbh. (8.67.20).

These are the principal points in which the Rām. war bears close similarity with the Mbh. war. In many respects the heroes in the Rām. war follow the rules which were laid down for the Mbh. war. They violate only that rule—killing horses and charioteers—which was disregarded by the Mbh. heroes as well. This general similarity in the conduct of the heroes in the two epics gives an impression that the description of the Rām. war was modelled on that of the Mbh. war. There are a few other indications which go to support this surmise. These are : (1) Reporting or showing false deaths to dishearten the enemy. Reporting of Aśvatthāman's death appears, in the context of the war, more natural and hence original. All the characters involved were present on the battlefield. In the killing of an illusory Sītā it was necessary to introduce a character not directly participating in the war; (2) the performance of a *satyakriyā* by Arjuna and Lakṣmaṇa:—Arjuna's *satyakriyā* sought strength from his own righteous conduct and hence can be looked upon as genuine, while Lakṣmaṇa's *satyakriyā* which sought to derive strength, not from his, but from Rāma's conduct appears unoriginal; (3) among the duties of a charioteer recounted by the Sūta of Rāvaṇa there is one which concerns watching the depressions on the field. This seems to have been based on the famous Mbh. incident in which Karṇa's chariot-wheel got struck into a crevice; (4) Rāma asked Lakṣmaṇa not to use *brahmāstra* against Indrajit for the fear that it would also kill many ordinary Rākṣasa warriors. This seems to be an attempt to stop Lakṣmaṇa from doing something which Droṇa had actually done in the Mbh. war; (5) Rāvaṇa's reporting to Sītā the destruction of Rāma, of his principal allies like Sugrīva, Hanūmant and Jāmbuvant, together with their followers in their camp while they were asleep[43] is clearly modelled on what actually happened in the camp of the Pāṇḍavas. Even the word *sauptika*, which reminds one of the *parvan* of that name (10) in the Mbh., was used by Saramā while telling Sītā that what Rāvaṇa had reported to her was all false.[44] Rāvaṇa brought to Sītā, as proof of Rāma's death, his hand and his *cūḍāmaṇi*[45] which again is very similar to Draupadī's demanding the *cūḍāmaṇi* of Aśvatthāman to convince her of his death;[46] (6) in the Mbh. war since both the armies confronted each other every day, we hear of many *vyūhas* in which the respective armies were arranged. Since in the Rām. war a single hero from Rāvaṇa's side marched out to the battlefield there was no

43. 6.22. 18-34.
44. 6.24.7.
45. 6.23.2.
46. Mbh. 10.11.20.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

occasion for any *vyūha*. Still, as if not to miss this particular point, there is only a mention of Garuḍavyūha in the Rām. Rāma arranged his army that way before the war.[47] But we neither hear of any details nor can we guess its purpose; (7) Aṅgada's role as a messenger sent to Rāvaṇa appears to be conceived on the model of Kṛṣṇa's similar role in the Mbh. But whereas Kṛṣṇa really tried for reconciliation,[48] Aṅgada used threatening words while carrying out his mission.[49] Both the messengers were sought to be imprisoned, but these attempts were foiled by them.[50]

47. 6.21.12.
48. Mbh. 5.93. 3-62.
49. 6.31.49.
50. Mbh. 5.128. 2-8; 5.129. 1-22; Rām. 6.31.72, 74-76.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

JOURNAL
OF THE
ORIENTAL INSTITUTE
M. S. UNIVERSITY OF BARODA, BARODA

Editor : M. L. Wadekar

The JOURNAL OF THE ORIENTAL INSTITUTE, BARODA is a Quarterly, published in the months of September, December, March and June every year.

SPECIAL FEATURES :

Articles on Indology, Vedic studies, textual and cultural problems of the Rāmāyaṇa, Epics & Purāṇas, notices of Manuscripts, reviews of books, survey of contemporary Oriental Journals and the rare works forming the Maharaja Sayajirao University Oriental Series, are some of the special features of this Journal.

CONTRIBUTORS TO NOTE :

1. Only typewritten contributions will be accepted. A copy should be retained by the author for any future reference, as no manuscript will be returned.
2. In the body of the article non-English stray words/Sanskrit/Prakrit line/verse must be written either in *Devanāgari* or in transliteration with proper diacritical marks.
3. The source of citations/statements of any authority quoted should be invariably mentioned in the footnotes which must be written in the following order : (1) surname, initials of the author or editor, (2) title of the work, (underlined), (3) publisher, (4) place and year of publication and (5) page No.
4. Whenever an abbreviation is used in an article, its full form should be stated at the first occurrence and should not be repeated.
5. Give running foot-note numbers from the beginning to the end of the article.
6. The copyright of all the articles published in the Journal of the Oriental Institute will rest with the M. S. University of Baroda, Baroda.

SUBSCRIPTION RATES : ANNUAL : (From Vol. 40 onwards)

Inland Rs. 60/- (Post-free), Europe £ 10.00 (Post-free)
U.S.A. $ 20.00 (Post-free)

Subscription is always payable in advance. The yearly subscription is accepted from September to August every year. No subscription will be accepted for less than a year. Subscription/Articles may be sent to :—

The Director, Oriental Institute, Near Palace Gate, Palace Road, Vadodara-390 001, Gujarat, India.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

BHĀGAVATA AND MAHĀBHĀGAVATA*

By

B. N. BHATT**

The Purāṇas represent the literature of growth[1] which makes it hazardous to say anything with certainty about them. Purāṇic works went on increasing in numbers to enlist 18 Mahāpurāṇas and equal number of Upapurāṇas.

From contents point of view this literature with its allembracing character came to denote everything that was preserved and honoured by the society It was a huge mass of worldly knowledge and a treasure house of all the lores cultivated throughout the ages. This knowledge was claimed to be the *Upabṛṁhaṇa* or the elucidation of the Vedas. This *Upabṛṁhaṇa* theory was propagated by Manu which stresses the real essence of the Purāṇas.[2] The Purāṇas were like the heart, which correlates the impression of the two eyes.[3] Gradually they attained encyclopaedic character. Keeping in view their external aspects the *Pañcalakṣaṇa* theory which was propagated by Amarsiṁha was developed.[4] As stated by Dr. Pushpendrakumar[5] the Upaniṣads have rightly declared the Purāṇas as the Fifth Veda. The Purāṇas have contributed a great deal in bringing about religious harmony and understanding amongst the diverse sections of the Hindu society. They are primarily of a didactic and liturgical character and have, therefore, a greater religious than literary interest.

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 69-75.

* This paper was read at the Satellite Seminar on Bhāgavata arranged under the auspices of Department of Sanskrit, Pali and Prakrit, Faculty of Arts, M. S. University of Baroda on 22-3-'95.

** 10 Nagarbhai Chambess, Opp. Pragati Bank, Nilkamal Society, Nizampura, Baroda-2.

1 Lalye P. G., "*Studies In Devī Bhāgavata*", Section II, Chapter 1 p. 37.

2 cf. *Itihāsapurāṇābhyāṁ Vedaṁ Samupabṛṁhayet* / Mbh. I, 267.68; *Vāyu* P.I. 20.1 etc. is an oft quoted line.

3 cf. *Śrutismṛti ubhe netre Purāṇam hṛdayaṁ smṛtam* / *Devī Bhāgavata* XI. 1.21.

4 Vide Kumar Dr. Pushpendra (ed.), *The Mahābhāgavatapurāṇa*, Introduction p. 19.

5 *Ibid.*, p. 19.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The five well known characteristic features of the Purāṇas[6] further developed into ten characteristic features in *Śrīmadbhāgavata* XII. 7.9[7] which are explained in XII. 7.11-19. At II. 10.1[8] Bhāgavata mentions ten characteristic features some of which are completely different from those found at XII. 7.9.[9] However they are explained in II. 10.3-7. Inspite of the mention of a number of *lakṣaṇa*s all the topics of the Purāṇas were not covered up. Newer matter was introduced in them which could not be classified under five or ten *lakṣaṇa*s e.g. *Ācāradharma*s, some principles of statecraft, glorification of certain *Vrata*s and *Tīrtha*s—all these are found in a number of Purāṇas. So the *lakṣaṇa*s only give a clue to the contents of the Purāṇas and do not permeate the entire gamut.

Out of the Purāṇas two viz. *Śrīmadbhāgavata* (= Śbh.), a Mahāpurāṇa and *Mahābhāgavata* (= Mabhg.), an Upapurāṇa have been taken up to notice noteworthy similarities and differences. The former is a Vaiṣṇavite work while the latter is a work intent on spreading Śaktism keeping away sectarian narrowness. Looking from the extent point of view the *Bhāgavata* contains 18 thousand *śloka*s[10] distributed in 12 *skandha*s and 339 *Adhyāya*s. The Mabhg. has 4450 *śloka*s distributed in 81 *Adhyāya*s. As stated before the *Bhāgavata* refers to 10 *lakṣaṇa*s characteristic of itself in II. 9.43.[11] The Mabhg. even though included in the list of Mahāpuraṇas by the *Bṛhaddharmapurāṇa* does not exhibit either the five or ten *lakṣaṇas* of a Purāṇa. However it has got the following 4 *lakṣaṇa*s mentioned in the *Bhāgavata* viz. *Poṣaṇam* 63.58-66; *Īśānukathā* 1.4; 4.22-27; 13.6-8; 15.4-7; 30.23-25; 35.7-9; 37.16-19; 49.18-21; *Mukti* 15.70; 16.27-31; and *Āśrayaḥ* 15.71 etc. The *Bṛhaddharma* has not only utilized the language and contents of the Mabhg. but has actually plagiarized a large number of verses from it.

---

6 cf. सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च । वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥ This verse with certain variations, occurs in *Viṣṇu* P. III. 6.24; *Mārkaṇḍeya* P. XIII. 4.13; *Agni* P. I.14; *Bhaviṣya* P. II.5; *Skanda* P. 7.2.84; *Kūrma* P. I.1.12; etc.

7 सर्गोऽस्याथ विसर्गश्च वृत्ती रक्षान्तराणि च ।
वंशो वंशानुचरितं संस्था हेतुरपाश्रयः ॥ भा. १२.७.९

8 अत्र सर्गो विसर्गश्च स्थानं पोषणमूतयः ।
मन्वन्तरेशानुकथा निरोधो मुक्तिराश्रयः ॥ भा. २.१०.१

9 According to the opinion of Prof. Dr. A. N. Jani there is difference in the nomenclature of the ten *lakṣaṇa*s enumerated in *skandha*s II and XII but there is no antagonism among them. Some are same, some have a little difference while some others can be included one in the other. Vide Prof. Dr. A. N. Jani's article on '*Śrīmad-Bhāgavataṇāṁ Dasa Lakṣaṇo*', published in Svādhyāya, Vol. 14, No. 1.

10 दशाष्टौ श्रीभागवतं नारदं पञ्चविंशतिः ।..
तत्राष्टादशसाहस्रं श्रीभागवतमिष्यते ॥ भा. १२. १३. ५ab. ९cd.

11 तस्मा इदं भागवतं पुराणं दशलक्षणम् । प्रोक्तं भगवता प्राह प्रीतः पुत्राय भूतकृत् ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The *śākta* Mabhg. contains abridged accounts of the sports of Śiva, Śakti and those of the incarnations of Rāma, Kṛṣṇa, the Pāṇḍavas, Indra-Vṛtra, Bali-Vāmana, Gaṅgāvataraṇa etc. which are described in details in Purāṇas e.g. *Śiva, Skanda, Bhāgavata, Kālikā, Devībhāgavata, Liṅga, Vāyu* and *Vālmīki Rāmāyaṇa, Mahābhārata* etc. Thus this *Śākta Mahābhāgavta* appears to be a sort of *Sāra-Saṅgraha* of different works preaching various sects and connects them together emphasizing the splendour of the goddess. Thus the splendour of the goddess served as a thread running through the pearls in the form of the anecdotes supporting other sects in their original form.

Just as the *Bhāgavata* emphasizes unswerving devotion of Viṣṇu, similarly the Mabhg. emphasizes *ekāntika Bhakti* of Śakti. On the one hand, the *Bhāgavata* states—

अहमेवासमेवाग्रे नान्यद् यत्सदसत्परम् ।
पश्चादहं यदेतच्च योऽवशिष्येत सोऽस्म्यहम् ॥[12] भा. २ ९.३२

In the beginning I alone was there not anything else either existent (i.e. grossness of the nature of effect) or non-existent (i.e. minuteness of the nature of cause) and after deluge when everything is submerged, I remain. Hence I am beginningless, endless, one only without a second and of complete form. On the other hand, the Mabhg. as explained by Mahādeva to Nārada states—

अरूपा सा महादेवी लीलया देहधारिणी ।
तयैतत्सृज्यते विश्वं तयैव परिपाल्यते ॥ महाभा. ३.४
विनाश्यते तयैवान्ते, मोह्यते च तथा जगत् ।
सैव स्वलीलया पूर्णा दक्षकन्याभवत्पुरा ॥ ,, ३.५
तथा हिमवतः पुत्री, तथा लक्ष्मीः सरस्वती ।
अंशेन विष्णोर्वनिता, सावित्री ब्रह्मणस्तथा ॥ ,, ३.६

The goddess Maheśvarī is formless and assumes a body on account of sport. She creates, preserves and destroys this universe at the end. She deludes the world. Formerly she alone complete in Herself became the daughter of Dakṣa by Her sport and similarly became the daughter of Himavat. These were Her complete manifestations. However Her manifestations as Lakṣmī, Sarasvatī and Sāvitrī are partial manifestations.

The Mabhg. further states—

---

12 According to Ācārya Vāmana's statement in the introduction to *Śrutikalpalatā*—

" निर्गुणं सगुणं जीवसंज्ञितं जगदात्मकम् ।...एतच्चतुर्विधं ब्रह्म श्रीमद्भागवते स्फुटम् ॥ "

Brahman is *Nirguṇa*, by nature, is *Saguṇa* on account of connection with *Māyā*, is *Jīva* in the form of reflection on account of nescience and is the world on account of unreal appearance caused by *Avidyā*. Vide " *Bhārtīya Saṁskṛti aur Sādhanā* ", *Dvitīya Khaṇḍa* by MM. Dr. Gopinatha Kaviraj, Patna, 1964, p. 175, fn. 2.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

आसीज्जगदिदं पूर्वमनर्कंशशितारकम् ।
अहोरात्रादिरहितमनग्निकमदिङ्मुखम् ॥ महाभा. ३.११
शब्दस्पर्शादिरहितमन्यत्तेजोविवर्जितम् ।
तत्तद्ब्रह्मेति यच्छ्रुत्या सदेकं प्रतिपद्यते ॥ ,, ३.१२
स्थिता प्रकृतिरेका सा सच्चिदानन्दविग्रहा ।
शुद्धज्ञानमयी नित्या वाचातीता सुनिष्कला ॥ ,, ३.१३
दुर्गम्या योगिभिः सर्वव्यापिनी निरुपद्रवा ।
नित्यानन्दमयी सूक्ष्मा गुरुत्वादिभिरुज्झिता ॥ ,, ३.१४

There was Brahman alone in the beginning and there was absence of the object emitting light e.g. the Sun, the Moon, the stars and fire. The day and night, the directions, the sense objects (sound, touch etc.,) as well as any other kind of light were absent. This echoes—' *Sadeva Somyedamagra āsīdekamevādvitīyam.*' (Chān. Up. 6-2-1) and the idea runs parallel to that found in *Nāsadīya Sūkta Ṛgveda* 10.129.1-7. Stanzas 13-14 describe the nature of the primordial nature (*Parā Prakṛti*) as consisting of existence, intelligence and bliss of the nature of pure knowledge, eternal, indescribable and absolutely digitless, approachable by *yogins* with difficulty, omnipresent, undisturbing, of eternally blissful nature, subtle and devoid of heaviness etc. The attributes fittingly described Brahman in the Upaniṣadic passages.

Viṣṇu's Paramapada in Śbh. seems to be the same as Parā Prakṛti in Mabhg.:

As stated at Śbh. II 5.18, " *Sattvaṁ rajastama iti nirguṇasya guṇāstrayaḥ / sthitisarganirodheṣu gṛhītā māyayā vibhoḥ. //* " Thus according to Śbh. that pure *sattva* is called Viṣṇu. That *Caitanya* which is characterized by *sattva* mixed with *raja* is called Brahmā. Similarly that *Caitanya* which is characterized by *Sattva* mixed with *tama* is called Rudra and that *Caitanya* which is characterized by *sattva* mixed with both *raja* and *tama* is called Puruṣa. In the creation, maintenance and destruction of the world Brahmā, Viṣṇu and Rudra are instrumental causes and everywhere Puruṣa is the *Upādānakāraṇa* (material cause). But all these four are the assumed shapes of Brahman. Thus according to Śbh. Brahma alone is the *nimitta* as well as *Upādānakāraṇa* of the world. Moreover the world which is of the form of effect is also Brahma. Hence Brahman itself is the effect i.e. the world and is itself the *Upādāna* and *Nimittakāraṇa* also. If seen from the point of view of attributelessness Brahman is neither effect nor cause. Brahman's attributeless form is the highest form. This is beyond the *Guṇas*, undistinguished by time which is the *Paramapada* of Viṣṇu

The *Mahābhāgavata* says—

ततस्तु स्वेच्छया स्वीये रजःसत्त्वतमोगुणैः ॥ महाभा. ३.१७
ससर्ज पुरुषं सद्यश्चैतन्यपरिवर्जितम् ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

तं जातं पुरुषं वीक्ष्य सत्त्वादित्रिगुणात्मकम् ॥ महाभा. ३.१८
सिसृक्षामात्मनस्तस्मिन् समाक्रामयदिच्छया ।
ततः स शक्तिमान् दृष्ट्वा पुत्रत्रयं गुणत्रयैः ॥ ,, ३.१९
त्रयो बभूवुः पुरुषा ब्रह्मविष्णुशिवाह्वयाः ।

This is parallel to the statement found in Śbh. This might be under the influence of Śbh. on Mabhg.

तथापि जायते नैव सृष्टिरेवं विलोक्य सा ॥ महाभा. ३.२०
द्विधा चक्रे पुमांसं तं जीवं च परमं तथा ।

Fourth is Puruṣa i.e. *Vyaṣṭi* and *Samaṣṭipuruṣa*.

त्रिधा चकार चात्मानं स्वेच्छया प्रकृतिः स्वयम् ॥ महाभा. ३.२१
माया विद्या च परमा चेत्येवं सा त्रिधाभवत् ।
माया विमोहिनी पुंसां या संसारप्रवर्तिका ॥ ,, ३.२२
परिस्पन्दादिशक्तिर्या पुंसां सा **परमा** मता ।
तत्त्वज्ञानात्मिका चैव सा संसारनिवर्तिका ॥ ,, ३.२३
मायाकृतो हि जीवस्तां व्यपनेक्षत्तदा मुने ।
तां तां समाश्रितास्तेऽपि पुरुषा विषयैषिणः ॥ ,, ३.२४
बभूवुर्मुनिशार्दूल मत्तास्तन्मायया तदा ।
सा तृतीया **परा** विद्या पञ्चधा याभवत्स्वयम् ॥ ,, ३.२५
गङ्गा दुर्गा च सावित्री लक्ष्मीश्चैव सरस्वती ।
सा प्राह प्रकृतिः पूर्णा ब्रह्मविष्णुमहेश्वरान् ॥ ,, ३.२६
प्रत्यक्षगा जगद्धात्री योज्य सृष्टौ पृथक् पृथक् ।
सृष्टयर्थं हि पुरा यूयं मया सृष्टा निजेच्छया ॥ ,, ३.२७
तत्कुरुध्वं महाभागा यथेच्छा जायते मम । ,, ३.२८ab

The three Puruṣas were ordered by *Pūrṇā Prakṛti* to carry on the work of creation, maintenance and destruction.

The Śbh. describes that *Paramapada* of Viṣṇu thus—

न यत्र कालोऽनिमिषां परः प्रभुः कुतो नु देवा जगतां य ईशिरे ।
न यत्र सत्त्वं न रजस्तमश्च न वै विकारो न **महान् प्रधानम्** ॥ भा. २.२.१७
परं पदं वैष्णवमामनन्ति तद् यन्नेति नेतीत्यतदुत्सिसृक्षवः ॥
विसृज्य दौरात्म्यमनन्यसौहृदा हृदोपगुह्यार्हपदं पदे पदे ॥ भा. २.२.१८

Where there is no time, the highest master of the gods, so where can there be the gods who are the overlords of the worlds ? Where there is no *sattva*, no *Raja*, no *Tama*, no *Ahaṁkāratattva*, no *Mahattattva*, and no *Prakṛtitattva*. With a desire to eliminate whatever is not that by repeatedly saying ' not that ', ' not

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

that' they call it the highest abode of Viṣṇu. Having avoided attachment to sense objects with the hearts full of unflinching love and affection they embrace the desired abode at every step. Regarding *Paramapada* the Mabhg. states—

दुर्गे विश्वमयि प्रसीद परमे सृष्टयादिकार्यत्रये
ब्रह्माद्याः पुरुषास्त्रयो निजगुणैस्त्वत्स्वेच्छया कल्पिताः ।
नो ते कोऽपि च कल्पकोऽत्र भुवने विद्येत मातर्यतः
कः शक्तः परिवर्णितुं तव गुणांल्लोके भवे दुर्गमान् ॥ महाभा. १.३२

O Durgā, O you of the form of the world, may you be pleased. In the matter of the three operations viz. the creation etc. you have, assigned by your own free will the three Puruṣas Brahmā etc. in keeping with their own Guṇas. Since there is no one in this world to assign you anything O mother, who is capable to describe your attributes that are difficult to reach in the earthly existence.

स्त्रीपुंस्त्वप्रमुखैरुपाधिनिचयैर्हीनं परं ब्रह्म यत
त्वत्तो या प्रथमं बभूव जगतां सृष्टौ सिसृक्षा स्वयम् ।
सा शक्तिः परमोऽपि यच्च समभून्मूर्तिद्वयं शक्तितस्-
त्वन्मायामयमेव तेन हि परं ब्रह्मापि शक्त्यात्मकम् ॥ महाभा. १.३५

That Brahman which is devoid of the heap of limiting adjuncts mainly of the form of womanhood, manhood that is Śakti. From you that desire to create the world in the matter of its creation first came into existence and since the highest one was bifurcated into two from Śakti, hence that is of the form of your Māyā only. Therefore the highest Brahman is of the nature of Śakti.

Common Episodes between the Two Purāṇas :

The episodes which are common to both the Śbh. and the Mabhg. are *Dakṣayajñavidhvaṁsa, Śrīkṛṣṇacaritra* up to *Kaṁsavadha* and *Śiśupālavadha* and Śrīkṛṣṇa's *Svadhāmagamanam, Vṛtravadha* and *Balivāmana* episode. There are minor differences in those episodes appearing in both the Purāṇas. In Śbh. IV. 2.6-18 it is found that at the time of Dakṣa's entering in the assembly of the sacrifice of Viśvasṛj gods stood up in token of showing respect to Dakṣa except Lords Brahmā and Śiva. Dakṣa got angry at that and cursed Śiva. As stated in Śbh. IV. 4.24-30 Satī abandoned Her body by resorting to *yogamārga.* These two episodes are not found in the Mabhg. As stated in the Mabhg. 49.16 Lord Śiva and Pārvatī came to a mutual understanding to incarnate as a woman and as a man respectively. This agreement was fulfilled by Pārvatī's incarnating as Śyamasundara Mabhg. 49.28 and by Śiva's incarnating as Rādhā Mabhg. 51.34. Dadhīci's willingly abandoning his body is common to both the Purāṇas (Mabhg. 60.24 and Śbh. VI. 10.7-11) in the episode of *Vṛtravadha.* With regard to the episode of *Bali-Vāmana,* it is found that Vāmana covered up the earth and

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

heaven by two strides and there remained no scope for the third stride as mentioned in Śbh. VIII. 20. 33-34, to which Bali complied by asking Vāmana to put his third step on his head (Śbh. VIII. 21.2).

Noteworthy Similarities between the Two Purāṇas :

According to the interpretation of Śrīdharasvāmī the Śbh. is *Advaitaparaka.* The Mabhg. also is *Advaitaparaka.* The Śbh. contains many excellent eulogies in the same way there are many excellent eulogies in the Mabhg. The Śbh. poetry is excellent from literary point of view. The Mabhg. has a few excellent specimens of good poetry. In Śbh. XII. 6.67-72 there is the eulogy of the Sun god by Yājñavalkya which even though being in prose form strikes the ear on account of melodious harmony of sound and sense. In the *Devīsūkta* or *Vedasūkta* in the Mabhg. the eulogy of Devī by Lord Brahmā at 45 3-11 contains the portion 45.3 which can easily stand comparison with the said *Sūryastuti.* Of course the poetry of the Śbh. is definitely superior to that of the Mabhg. in general. Still Devī's *Stuti* by Vasudeva at Mabhg. 50.87-90 is a good *Stuti.* Similarly Devī's *Stuti* by Himālaya in Mabhg. 15.37-47 is also a good *Stuti.* The *Stuti* of Mahādeva by Nandī at Mabhg. 6.18-20 is an excellent piece of eulogy. The Mabhg. has *Bhagavatīgītā* which explains in *Adhyāya* 15.58-72 and in *Adhyāya* 18.13-43 how one should carry on the devotion of Devī. In Mabhg. *Adhyāya* 16.12-19^{ab} the philosophy of *Ātman*'s indestructible nature is taught and how it is subjected to delusion by *Māyā* of Devī and how can he be free from delusion 16.19^{cd}-34. The Style of both the Purāṇas is characterized by perspicuity. Yet the language of Śbh. is very difficult whereas that of the Mabhg. is easy.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

OUR NEW RELEASES

	Rs.
Discipline : The Canonical Buddhism of the Vinayapitaka—John C. Holt	50
Encyclopedia of Indian Philosophies—Karl H. Potter	
Vol. I : Bibliography 2nd rev. edn.	250
Vol. II : Introduction to the Philosophy of Nyaya Vaisesika	150
Vol. III : Advaita Vedanta. Part I	175
Fragments from Dinnaga—H. N. Randle	40
Fullness of the Void—Rohit Mehta	85 (Cloth) 60 (Paper)
Global History of Philosophy 3 Vols—John C Plott.	195
Hindu Philosophy—Theos Bernard	50 (Cloth) 30 (Paper)
History and the Doctrines of the Ajivikas—A. L. Basham'	75
History of the Dvaita School of Vedanta—B. N. K. Sharma	200
History of Indian Literature Vol. I—M. Winternitz	100
History of Pre-Buddhistic Indian Philosophy—B. Barua	125
Indian Sculpture—Stella Kramrisch	60
J. Krishnamurti and the Nameless Experience—Rohit Mehta	55 (Cloth) 45 (Paper)
Language and Society-Michael C. Shapiro and Harold F. Schiffman	130
Life of Eknath—Justin E. Abbott.	50 (Cloth) 35 (Paper)
Madhyamaka Buddhism: A Comparative Study—Mark Macdowell	50
Nyaya Sutras of Gotama—Tr. by Nand Lal Sinha	80
Peacock Throne : The Drama of Mogul India—Waldemar Hansen	120
Philosophy of Nagarjuna—K. D. Prithipaul	65
Prapancasara Tantra—Ed. by Arthur Avalon	100 (Cloth) 75 (Paper)
Select Inscriptions. Vol. II—D. C. Sircar	200
Serindia 5 Vols—Sir Aurel Stein	3000
Sexual Metaphors and Animal Symbols in Indian Mythology—Wendy Doniger O'Flaherty	100
Siksha Samuccaya : A Compendium of Buddhist Doctrine—Cecil Bendall & W.H.D. Rouse	60
Suresvara on Yajnavalkya—Maitreyi Dialogue (Brhadaranyako-panisad 2 : 4 and 4 : 5)—Shoun Hino	125
Tantraraja Tantra—Ed. by Arthur Avalon & Lakshaman Shastri	120 (Cloth) 100 (Paper)
Vedic Mythology, 2 Vols—Alfred Hillebrandt; tr. by Sreeramula Rajeswara Sarma	220

For Detailed Catalogue, please write to :—

MOTILAL BANARSIDASS

Bungalow Road, Jawahar Nagar, Delhi-110007 (India)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

THE DENOUEMENT OF VIKRAMORVAŚĪYAM

By

AMBALAL D. THAKAR*

Kālidāsa is a dramatist of unparalleled repute amongst Sanskrit writers. He has written three dramas viz. *Mālavikāgnimitram*, *Vikramoravaśīyam* and *Abhijñānaśākuntalam*. The present study pertains to *Vikra.* and is restricted to the denouement part of the plot construction only. The oldest episode of Vikra. is found in *Ṛgveda* (X.95). The difference between the plot narrated in *Ṛgveda* and that narrated by Kālidāsa is conversion of a tragedy into comedy. In *Ṛgveda* the plot ended with the separation of lovers definitely a tragic event. Whereas Kālidāsa transferred it into a happy ending with the addition of the episodes of *Lakṣmīsvayaṁvaraprasaṅga* and arrival of Nārada along-with the dominating influence of Indra, the king of Heaven. Thus the play can be called a tragicomedy. The word comedy here denotes delight and not the laughter. The tragedy deals with the pathos while a comedy with pleasure. The drama containing the combination of both the feelings of pathos and pleasure is identified as a tragicomedy type of drama.

P. B. Acharya defines the term tragicomedy, " as a serious type of comedy with a romantic setting, where the tragic element in its general sense of suffering and the feeling of pathos evoked by it, is particularly stressed and which concludes in regeneration and happiness."[1]

H. W. Wells identifies Vikra. as a tragicomedy type of drama.[2]

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June 1995 Issue, pp. 77-82.

* 19 Shraddheya Society, Near Sheth P. T. Arts & Science College, *Godhra*-389001 (Dist. P.M.S).

1. Acharya, P. B. : *The Tragicomedy of Shakespeare, Kālidāsa and Bhavabhūti*, Meharchand Lachhmandas Publications, Daryaganj, New Delhi, 1978; p. 24

2. Ibid p. 29

Henrey W. Wells is eminently right when he says that the Sanskrit drama at its height of seriousness resembles an Elizabethan tragicomedy more particularly a Shakespearean tragicomedy. The Sanskrit plays of this type are Kālidāsa's *Śākuntala* and *Vikramorvaśīyam*, Bhavabhūti's *Uttararāmacarita*, Śūdraka's *Mṛchhakaṭika*, Viśākhadatta's *Mudrārākṣasa* and Harṣa's *Nāgānanda*. The classical drama of India chapter II: Poetic Drama in England and India.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Human life is governed by good and bad elements. Good elements bestow happiness, while bad ones, pains. Literature being the mirror of human life, may reflect any or all of these aspects and tragicomedy specifically deals with both of them. Thus we find that *Vikra.* is a drama, wherein Kālidāsa has fulfilled his aim of narrating the human life in toto by bringing necessary innovations in the original source of drama.

The aim of drama of Kālidāsa is the common entertainment of the people of different tastes.[3] The word *Samārādhana* corresponds with the Rasa theory of Bharata. Dhanañjaya also carries the same opinion.[4] Adya Rangacharya explains the technical word *Rasa* coined by Bharata as "The idea of *Rasa* explains a drama from two points at the same time, that of the dramatist and that of the audience, while the idea of the conflict explains it mainly from the point of view of audience.[5] Kālidāsa wanted a happy end of his drama *Vikra.* So he introduced the events artistically to serve his purpose. But the denouement which has transferred the end of drama from tragedy to happy end is criticized by the scholars. S. K. De says, "The romantic story of the love of Purūravas and the divine nymph Urvaśī is old, the earliest version occrring in *Rgveda* (X.95); but the passion and pathos, as well as the logically tragic ending, of the ancient legend is changed, in five acts, into an unconvincing story of semi-courtly life with a weak denouement of domestic union and felicity, brought about by the intervention of a magic stone and the grace of Indra."[6] He further says, "The inevitable tragedy of such a love is obvious and it is pity that the play is continued after the natural tragic climax is reached, even at the cost of lowering the heroine from the divine estate and making Indra break his word."[7]

Mr. Ryder thinks that Kālidāsa has ruined a splendid tragic story.[8] About the denouement of *Vikra.*, A. B. Keith also opines, "The minor characters are handled with comparative lack of success, the incident of the boy Āyus is forced and the ending of drama ineffective and flat."[9]

---

3. Kālidāsa: *Mālavikāgnimitram*; I.2
4. Dhanañjaya: *Daśarūpaka.*
   Rūpakaṃ tatsamāropāt
   Daśadhaiva rasāśrayam. I.7
5. Adya, Rangacharya: *Drama in Sanskrit Literature*; Popular Prakashan, Bombay; 1967/1988; p. 54
6. De, S. K.: *A History of Sanskrit Literature, Classical period*, Vol. I; University of Calcutta, Calcutta; 1962; p. 138
7. Ibid p. 140
8. Sastri, K. S. Ramaswami : *Kālidāsa: His period, Personality and Poetry*; Sri Vani Vilas Press, Srirangam; 1960, p. 254
9. Ibid p. 273

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The above cited opinions are examined in details with reference to the theory of plot construction of Sanskrit drama.

R. N. Rai describing the same in comparison to Aristotalian concept says, " Aristotle has suggested that there are two stages in the plot-construction of a drama—complication and denouement. In Bharata's system these stages are called *Sandhis* or segments and their number is five. The Aristotalian concept of the complication covers the first three segments which are known as the Opening (*mukha*), the Progression (*pratimukha*) and the Development (*garbha*) whereas, the denouement includes the last two segments which are called the Pause (*Vimarśa*) and the Conclusion (*nirvahaṇa*)."[10]

Adya Rangacharya comparing the theories of development in plot-construction between the Western and Indian drama says, " If however we observe how the conflict theory concerns more with the structure than the essence of drama, then we see a very close resemblance between the Western and Indian drama. A dramatic story, according to the conflict theory, has a five-fold structure :

(1) Initial incident in which the conflict originates.
(2) Growth of action or complication intensifying the conflict.
(3) Turning point, where chances of success show.
(4) Denouement, where events leading to success are marked out and
(5) Conclusion in which the conflict is resolved."[11]

Conflict is the common element in Western and Indian drama. In Western drama conflict remains at the centre and it is fully dependent on the will of the hero. While in Sanskrit drama, says Adya Rangacharya, " It is not only the hero's action and efforts but outside forces join hands to lead to the final result."[12]

In *Vikra.* we find the outside force at work, which starts from the *Viṣkaṁbhaka* of the third act of the drama, i.e. the influence of Indra. The incidents happening from the third act which is known as the denouement bring a radical change in the story. They lead to the happy end of the drama. This part of the drama is criticized by some Sanskrit scholars.

The episodes introduced by the dramatist, technically known as the *Garbha*, *Avimarśa* and *Nirvahaṇa sandhis* played a prominent role in the transformation of the literary form. The character of queen Auśīnarī is introduced by Kālidāsa for the first time. She allows king Purūravas to love Urvaśī and to stay together with her by withdrawing her objection. Before that when Urvaśī was cursed by

---

10. Rai, R. N.: *Theory of Drama, A Comparative Study of Aristotle and Bharata;* Classical Publishing Company, New Delhi, 1992, pp. 159-160.
11. Adya, Rangacharya: *Op. cit.* p. 150
12. *Ibid.*, p. 151

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Bharata that she could not live in heaven, Indra solved the problem by ordering her to stay with king Purūravas, on the earth as she loved him. But she being a damsel could not live on earth for ever, so the condition was laid down that as soon as the king sees the face of their son, she must return to heaven. Again the fear of separation does exist due to the conditional union; but Purūravas will get a son is a happy by-product, which fills the lacking point in his life. Meanwhile Urvaśī was transformed into a creeper because of the curse of Kārtikeya for the entry of a woman in his forest. The king searching her in the forest obtains *Saṅgamanīyamaṇi*, which unites all the members of the family. But the fulfilment of the condition creates the moment of sorrowful departure of Urvaśī from Purūravas. The second decree of Indra continues the reunion of Purūravas and Urvaśī, till the life of the king. And the drama ends.

This happy end brought by Kālidāsa by extending the story is not welcomed by some critics. The arguments in favour of Kālidāsa regarding the issue of denouement are as under :

(1) The playwright has followed the rule of happy end of drama, formed by the rehtoricians of Sanskrit literature.

(2) Indian drama is based on the theory of *Rasa* propounded by Bharata. According to this theory, *āsvāda* is the essence of literature. The dramatist has succeded in conveying the experience of both the feelings of pains and pleasure to his audience. He has done this job in the best manner by using his artistic skill.

(3) The extraneous factors are allowed to affect the main stream of the story in Sanskrit drama. The orders issued twice by Indra, are the means of influence and not of interfearence.

(4) The initiative of Indra is for the benefit of heaven and the denizens therein. As a king of heaven it becomes his first and foremost duty to look after their interest.

(5) *Vikra.* is a drama, where the transformation of damsel into an earthly woman is successfully experimented. The dramatist introduced the necessary novel events to fulfil his mission.

(6) When a dramatist wishes Urvaśī to be an Anapsarā, the question of lowering down of the heroine from divine estate, does not arise at all. On the contrary, the transformation of the character is an example of unique art.

(7) The conditional time limit for Urvaśī to stay on earth, pointed out by Indra in his first decree is not washed off, but simply it is extended upto the life time of the king Purūravas. The ultimate abode of Urvaśī remains in the heaven. The modification in order of Indra

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

should not be considered as a break of his word. Undoubtedly, the motif behind the second order is to save heaven from the troubles of demons.

(8) Purūravas who is a faithful friend of Indra and helping him as and when required, is favoured by sending Urvaśī on earth who is in love with him. Here the king Purūravas is rewarded and not awarded.

(9) The extended part of the *Kathānaka* looks like a part and parcel of the main legend and leads it to the desired target of the playwright.

The arguments on the other side can be :

1. The argument that the suggested character of Indra plays a prominent role, surpassing the main characters, is not proper.
2. A character like a king should not change his order.
   Answer to the above argument is, modification should not be taken as a change.
3. Urvaśī does not act of her own.
   The reply is, she being the nymph of heaven is directly under the control of Indra. Independancy cannot be expected.
4. The argument can be that the story moves with the help of pushes rendered by the episodes, which mars the natural charm of plot-construction.
   The clarification may be given that the evaluation can differ by interpreting from varied angles. Actually the incidents added by Kālidāsa prove the height of his dramatic art.
5. *Āsvāda* can be had from the tragedy also is an argument. But it will provide it in part, while Kālidāsa has made it a whole.

The additional arguments in favour of Kālidāsa are as under:

The traditional happy end of the Indian drama is found here.

The literary form of tragicomedy is assigned to the drama as it has almost all the characteristics of 'It.'

The position of Indra and his relations with characters inspiring him to be active is natural.

The span of the story covers both the earth and the heaven. And as such the help of divine elements should obviously be taken as a common happening. The dramatist has rightly chosen the character of Nārada to go to the earth with the second order of Indra. Nārada is well known for his trip to all the three *lokas* especially in crucial situations.

Āsvāda being an important element in Indian drama, the playwright does not stop in narrating only a tragic aspect of life but he provides the other also, a happiness. Thus Kālidāsa, who is famous for his art of depicting the subject in its totality, is visualized here.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The application of theory of Greek drama is not proper. The king Indra being an unchallengeable authority of Heaven, is all powerful to use his discrimination in issuing orders including modifications too. The character of Urvaśī is not lowered down because she does not stay on the earth for ever. Her stay with Purūravas proves the intensity of her love. Keith's view of handling the minor characters with lack of success is not proper. The remark of ending of the drama ineffective and flat is also not acceptable. The tempestuous passion of Purūravas towards Urvaśī takes on a human aspect and brings the characters nearer to the readers of the drama in Act V Passion is linked to the graces and benedictions of Indra and Nārada to change it into a divine love by purifying and uplifting force. Thus the character of Āyus becomes a life giving force to his parents. The ultimate aim of the playwright achieved at the end of the fifth act is very well shown by Ramaswami with the words, "The human king Purūravas attain true Godlikeness by the unselfish and tranquil bliss of his affection into which passion has become sublimated and transmulated and transfigured, and not only then a gracious humanness descends on the divine Urvaśī."[13]

Kālidāsa, the doyen of Sanskrit dramatists has successfully introduced a novel literary form of tragicomedy in Sanskrit drama. The pioneer's art reached to its zenith in the *Abhijñānaśākuntalam* which earned him a place among the greatest dramatists of the world.

---

13. Sastri, K. S. Ramaswami ; *Op. cit.* p. 274.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

THE PLOTS AND THE SOURCES OF THE RĀMA-PLAYS OF BHAVABHŪTI

By

M. D. PARADKAR*

The nature of the *Mahāvīracarita*, the first of the Rāma-plays, is clarified by the poet himself in the verses

महापुरुषसंरम्भो यत्र गम्भीरभीषणः ।
प्रसन्नकर्कशा यत्र विपुलार्था च भारती ॥
अप्राकृतेषु पात्रेषु यत्र वीरः स्थितो रसः ।
भेदैः सूक्ष्मैरभिव्यक्तैः प्रत्याधारं विभज्यते ॥ (MVC I. 2-3)

The reason for selecting the theme also is indicated in the words, "the edifying life of Raghupati, written first by the pioneer poet Vālmīki, has prompted me—a devotee of him—, to sing it. May good men savour of this composition".

The *sūtradhāra* locates the point in the story where the play begins. Sage Viśvāmitra has returned to his dwelling in the forest alongwith Rāma and Lakṣmaṇa with Daśaratha's consent. Viśvāmitra's primary purpose is to protect the sacrifice, but, he is also interested in initiating Rāma into the secrets of warfare, uniting him with the daughter of Janaka and bringing about the destruction of Rāvaṇa and his clan. Viśvāmitra had also invited Janaka for the sacrifice, but, he, being unable to accept the invitation, has sent his brother Kuśadhvaja with Sītā and Ūrmilā to attend the sacrifice in his āśrama. Act I begins with the entry of Kuśadhvaja with Sītā and Ūrmilā by his side in the chariot. Kuśadhvaja introduces Sītā and Ūrmilā to Viśvāmitra who introduces Rāma and Lakṣmaṇa to him in return. At this juncture, the vioce of Ahalyā absolved by Rāma of her sin, is heard from behind the curtain. This prompts Viśvāmitra to tell the story. The incident is intended to create vibrations in the heart of young Sītā for Rāma's super-human power. All at once, Sarvamāya, an aged demon-priest of Rāvaṇa, enters to convey his master's message demanding the hand of the gem of the girl, viz. Sītā. The threatening tone of the message angers Lakṣmaṇa, who is pacified by Rāma. At this very moment, Tāṭakā causing shudder and pandemonium among Ṛṣis appears on the scene,

---

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 83-93.

* 4/11, Shah Bldg., Bhagat Galli, Mahim, Bombay-400016.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

but, is killed by Rāma at the behest of Viśvāmitra. All this happens in the presence of Sarvamāya, who is surprised at "pumpkins sinking in water and stones floating". Thereafter Viśvāmitra offers missiles to Rāma who proceeds to fulfil Janaka's condition of breaking Śiva's bow. Kuśadhvaja offers Sītā to Rāma, Ūrmilā to Lakṣmaṇa and agrees to offer Māṇḍavī and Śrutakīrti to Bharata and Śatrughna respectively. Sarvamāya expresses anger at Rāvaṇa's request being turned down and warns Kuśadhvaja about the danger involved in this rash act. At this moment, demons Subāhu and Mārīca, who come to destroy the sacrifice, are also slain by Rāma.

Evidently, here Bhavabhūti considerably deviates from the *Rāmāyaṇa* in making Viśvāmitra's āśrama as the place where all the events such as Ahalyā's redemption, killing of Tāṭakā, breaking of Śiva's bow; Sītā being made a witness to the valour of Rāma is also a significant deviation. The rejection of Rāvaṇa's request suggests the struggle that lies ahead. Although some of the events like Ahalyā's redemption are only described in words and some of the descriptions are lengthy, the story has made a great progress in Act I.

Act II begins with the conversation of Mālyavān, the minister of Rāvaṇa and Śūrpaṇakhā in Laṅkā. Mālyavān has come to know of the events in Act I and is rightly disturbed. Just then his messenger returns from Mahendradvīpa with Jāmadagnya's i.e. Paraśurāma's letter containing a concealed threat to Rāvaṇa if he thinks of prosecuting sages in Daṇḍakāraṇya as well as an assurance of friendship if that is not done. On receiving this, Mālyavān decides to go Mahendradvīpa and provokes Jāmadagnya against Rāma by using the breaking of Śiva's bow as the lever.

The main scene in Act III begins with the speech of wrathful Jāmadagnya from behind the curtain, throwing a challenge to Rāma who has committed the crime of breaking the bow of Śiva, the preceptor of Jāmadagnya, the killer of Kṣatriyas. The dialogue between Rāma and Jāmadagnya brings out the courteousness of the former and the boastful nature of the latter. Janaka and Śatānanda arrive and ask Rāma to see the queens who are waiting for him. The act comes to a close with Sumantra conveying the message of Vasiṣṭha, Viśvāmitra and Daśaratha asking Jāmadagnya to meet them. Act II, full of wordy warfare between Jāmadagnya on the one hand and Janaka, Śatānanda, Daśaratha on the other, brings the story of the drama at a stand-still. Though the dialogue here throws good light on all the characters, the poet's flair for expression and repetition is more unmistakably brought out.

Act IV begins with the *Viṣkaṁbhaka* where Mālyavān and Śūrpaṇakhā who had come to Mithilā, learn of Jāmadagnya's submission to Rāma from the words

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

of gods. Here Mālyavān requests her to enter the body of Mantharā, the maid of Kaikeyī and ask Daśaratha for the two boons, making Rāma come to the forest and expose himself to demons like Virādha, Danukabandha etc. He admits that Rāma could be removed by deceit only. He also speaks of Rāvaṇa's infatuation with Sītā and his plan to take her away in the forest and instigating Vālin against Rāma. He also talks of the potential danger in Bibhīṣaṇa's popularity and selfishness of Khara, Dūṣaṇa etc. in case of Rāma's attack on Laṅkā. Śūrpaṇakhā's question about the possibility of Vālin's defeat at the hands of Rāma is answered by him as being the doom of Rāvaṇa and the possibility of Bibhīṣaṇa becoming the king with the help of Rāma.

This is, of course, an important deviation from the *Rāmāyaṇa*. Revealing the plans on his part at this stage and outlining the steps to be taken in case they fail, kill all the curiosity of the spectators. This runs counter to *phalānumeyāḥ prāraṁbhāḥ*. The moves and countermoves of Rākṣasa and Cāṇakya in the famous *Mudrārākṣasa*, by contrast, are worthy of remembrance.

The main scene speaks of victory of Rāma over Jāmadagnya, although the former modestly attributes it to destiny. Before going away, Jāmadagnya offers his bow to Rāma and speaks of its need in quelling the demons persecuting sages in the Daṇḍakāraṇya. This creates a desire in Rāma to visit Daṇḍakāraṇya which is fulfilled by Mantharā who conveys the letter of her mistress commanding Rāma to abandon the kingdom and live in Daṇḍakāraṇya for fourteen years in the company of Sītā and Lakṣmaṇa and handing over the kingdom of Ayodhyā to Bharata in keeping with the two boons that she was to get from Daśaratha. Mantharā's exit is followed by the entry of Bharata and his maternal uncle Yudhājit who express their wish to finalise the arrangements of Rāma's coronation in consultation with Daśaratha. Rāma now conveys the message of mother Kaikeyī. This shocks Daśaratha and Janaka. Yudhājit sorrowfully speaks of "*svasurme daurātmyaṃ jagadavikalaṃ viklavayati*" and requests Rāma to give to Bharata the sandles presented to him by Śarabhaṅga. Bharata accepts them and promises to look after the kingdom till Rāma returns to Ayodhyā. Rāma accompanied by Sītā and Lakṣmaṇa proceeds to the forest and decides to establish his camp at Citrakūṭa with a view to bringing Kabandha to book.

Here the fact that the weddings of Rāma and others take place at Mithilā in the absence of Daśaratha's queens appears to be strange. Absence of Vasiṣṭha is also bewildering. In the *Rāmāyaṇa*, these are celebrated at Ayodhyā when Bharata had gone to the place of his maternal uncle. Bhavabhūti himself said so in the *Uttararāmacarita* in the verse (URC.1.19):

जीवत्सु तातपादेषु नवे दारपरिग्रहे ।
मातृभिश्चिन्त्यमानानां ते हि नो दिवसाः गताः ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Here Bhavabhūti has introduced this change for the purpose of exonerating Kaikeyī as Mantharā is known to be possessed by Śūrpaṇakhā. The description of the Brāhmaṇas in Ayodhyā accompanying Rāma with all their accessories as well as wives on knowing the news that Rāma is going to the forest, is also not believable, as the news must take certain time to reach Ayodhyā from Mithilā.

Act V begins with a short scene where Jaṭāyu, the brother of Sampāti living on the Malaya mountain, tells him of the arrival of Rāvaṇa in Pañcavaṭi, Śūrpaṇakhā's discomfiture at the hands of Lakṣmaṇa and the slaughter of Khara, Dūṣaṇa, Triśiras as well as their army by the single-handed Rāma. Sampāti advises Jaṭāyu to be alert and be always near Rāma, Lakṣmaṇa and Sītā as Sītā is likely to be abducted. Jaṭāyu flies back to Pañcavaṭī only to see Rāvaṇa under the garb of an ascetic entering Sītā's cottage when she was all alone. He sees Rāvaṇa taking away Sītā in a chariot drawn by a thousand mules and challenges Rāvaṇa and this scene comes to a close.

In the main scene, Rāma and Lakṣmaṇa are seen lamenting over the disappearance of Sītā. They knew of Jaṭāyu's unsuccessful fight with Rāvaṇa. In fact, " *Sā sītā mama ca prāṇā rāvaṇenobhayaṃ hṛtam* " (MVC. v.24) are the last words of Jaṭāyu that haunt Lakṣmaṇa. Then the two brothers proceed to the western part of Daṇḍakāraṇya. On the way, Lakṣmaṇa frees Śramaṇā from the clutches of the demon Kabandha and leads her to Rāma. Śramaṇā delivers a letter from Bibhīṣaṇa and discloses to Rāma that Sītā has dropped her garments on the Ṛṣyamūka mountain and it was collected by Sugrīva, Hanuman and Bibhīṣaṇa. The spirit emerging from the pyre of the demon Kabandha addresses Rāma and informs him of Vālin being instigated by Mālyavān against Rāma. Rāma shows his eagerness to meet Vālin, known to be a warrior par excellence. Rāma and Lakṣmaṇa reach Ṛṣyamūka mountain. At the advent of the rainy season, Rāma's pangs of separation become intense. At this very juncture, Śramaṇā recognises the voice of Vālin behind the curtain and informs Rāma. This prepares the spectators or readers for the entry of Vālin who is speaking of the bad turn of events involving him in enmity.

Here the composition of Bhavabhūti comes to an end. It is inexplicable why the portion after the 46th verse from Act V written by him should have been lost. The rest of the play has been composed by two different poets, one from the North and the other from the South. The poet's name in case of the Northern version is taken to be Vināyaka and the manuscripts attribute the authorship of the Southern version to one Subrahamaṇya. According to Dr. S. K. De, he is the author of *Prauḍhaprakāśa*, a commentary on the *Prabodha-candrodaya*. In the text current in North India, Act V begins with the fight of Vālin and Rāma. Through Śramaṇā, the readers know that the arrow of Rāma

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

has returned to the quiver after having not only pierced the body of Vālin, but, also, the hillock of Dundubhi's bones, seven palms, mountains and the womb of the earth.

Act VI begins with the entry in the *Viṣkaṁbhaka* of Mālyavān, dejected due to the miscarriage of his plans. He learns from Trijaṭā about the fire in Laṅkā and the infatuation of Rāvaṇa for Sītā inspite of the appeals of Mandodarī. The main scene commences with Mandodarī's informing him of the floating bridge built over the sea by Vānaras, exposing Laṅkā to the attack. Rāvaṇa, not ready to believe, is visited by Aṅgada, the outspoken envoy of Rāma. Rāvaṇa is eager to punish Aṅgada, but, fails as Aṅgada leaps and disappears. Rāvaṇa starts for the battle-field. Indra offers help to Rāma who kills Rāvaṇa. Lakṣmaṇa kills Indrajit. The short scene at the beginning of Act VII opens with the laments of the deity of Laṅkā consoled by the deity of Alakā who was sent by Kubera with the Puṣpaka aeroplane. Through the conversation of these two, the speactators come to know of the fire-ordeal of Sītā, coronation of Bibhīṣaṇa and preparations of the journey of Rāma to Ayodhyā in the Puṣpaka. The next scene speaks of the arrival of Rāma, Sītā, Lakṣmaṇa and the party to Ayodhyā. On the way, the description of the floating bridge, Agastya's āśrama, Paṁpā etc. are described in detail. Lakṣmaṇa is here credited with the kicking away of the hillock of bones near Paṁpā. This contradicts the description of Act V where Rāma has done this feat. This shows that this is not written by Bhavabhūti. The text current in South India begins by describing the storm raging in the mind of Vālin as fight with an incarnation of Viṣṇu, i.e. Rāma, is considered by him to be sin. Vālin asks Rāma to show his might, but, looking at his anger, decides to go to the battle-field. The *Viṣkaṁbhaka* of the Act VI shows Sampāti and Hanuman going about in search of Rāma. In the main scene which follows, Rāma discharges an arrow at a deer grazing which turns out to be Vālin himself. Vālin gets his divine form and tells the story of his transformation due to the curse of the sage Mataṅga, near whose āśrama, he hurled the dead body of Dundubhi. Then Rāma sends Lakṣmaṇa to console Sugrīva and himself proceeds to Ṛṣyamūka mountain where through Agastya's blessings of divine vision, he is able to see the intrigues of Rāvaṇa and Mālyavān in Laṅkā.

The *Viṣkaṁbhaka* of the Act VII shows Indra and Daśaratha arriving in Ayodhyā to see the coronation of Rāma. From their conversation, the spectators come to know of Rāvaṇa's death on the battle-field, Bibhīṣaṇa's coronation as well as Sītā's fire-ordeal. They see the ceremony. On having seen Gods, Śiva and Brahmā, they proceed to meet them. In the next scene, Rāma is coronated as the King and the royal couple gets the blessings of sages and all Gods, Śiva and Brahmā also. Indra asks Rāma to perform Rājasūya and Aśvamedha

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

sacrifices. When God Śiva along-with Daśaratha leaves the place, the play ends with a request by Rāma to Viśvāmitra—" May this story, sweet like nectar, continue to delight the learned."

To sum up, Bhavabhūti, the devotee of Rāma, has relied on the *Rāmāyaṇa*, for the theme of his *Mahāvīracarita*. He has lifted *verbatim* some verses of the *Rāmāyaṇa*, for example, the verse beginning with the words:

यामोषधिमिवायुष्मन्विचिनोषि वने वने ।
सा सीता मम च प्राणा रावणेनोभयं हृतम् ॥ MVC V. 24.

and

दनुर्नाम श्रियः पुत्रः शापाद्राक्षसतां गतः ।
इन्द्राख्यकृतकाबन्ध्यः पूतोऽस्मि भवदाश्रयात् ॥ MVC V. 34.

The real problem before Bhavabhūti was of forging a unity of action in the play, because, early life of Rāma really comprises of several characters and incidents having his person as the only link. This made it necessary for the poets to make the whole thing appear as a feud between Rāvaṇa and Rāma, with intriguing Mālyavān at the root. It will be pertinent to quote the first verse of the Act VI of the North Indian version:

बीजं यस्य विदेहराजतनया याञ्चाङ्कुरोऽपि स्वसु-
र्यात्रा तौ परिवञ्चितुं किसलयं मारीचमायावधिः ।
शाखाजालमयोनिजापहरणं तस्य स्फुटं कोरकाः
कीशाधीशवधोऽनुजस्य गमनं सख्यं तयोस्तेन च ॥

(The demand for Sita in marriage is the root of this tree of imprudence, the mission of Śūrpaṇakhā to tempt Rāma and Lakṣmaṇa is its off-shoot, the deceitful trick (of the golden deer) used by Mārīca its foliage, the abduction of Sītā, its branches and Vālin's death, Bibhīṣaṇa's departure from Rāvaṇa's camp and his joining Rāma and Lakṣmaṇa the clear blossom of that tree).

As indicated above, most of these incidents are the outcome of Mālyavān's intrigue in the play. Bhavabhūti is also activated by a desire to heighten the glory of the hero who is portrayed as one combining in him handsomeness, power and character. Conflict between Rāvaṇa and Rāma, therefore, is one between crookedness and straightforwardness. Bhavabhūti has enkindled the flame of love in the mind of Sītā by making her a witness of incidents in Act I. Yudhājit and Bharata are shown as taking initiative in suggesting Rāma to be the heir-apparent in Ayodhyā and Rāma himself pressed for the two boons to be given to Kaikeyī. With Mantharā being possessed by Śūrpaṇakhā, Kaikeyī is completely free from any blame. Killing of Khara, Dūṣaṇa etc. is also shown to be a result of Mālyavān's intrigues.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

It is necessary to mention here two more incidents depicted by Bhavabhūti in a manner different from *Rāmāyaṇa*, thereby heightening the glory of his hero. *Rāmāyaṇa* speaks of Sītā's reprimanding Lakṣmaṇa when Rāma left in pursuit of the deer. Rāma's fight with Vālin cannot be said to be fair in the *Rāmāyaṇa*. Regarding the first, Bhavabhūti has given a different turn by putting the description of Sītā's abduction in the mouth of Jaṭāyu. Regarding the second, it will be better to surmise from the way of introducing Vālin in Act V that Bhavabhūti must have thought of showing Rāma killing Vālin in a fair fight as is done by the two poets who completed the *Mahāvīracarita*.

It must be admitted that with all these far-reaching changes, Bhavabhūti has not succeeded in achieving unity of action. Many incidents are conveyed through Jaṭāyu's speech in the first scene of Act V. The entire journey of Rāma and Lakṣmaṇa from Pañcavaṭī to Kiṣkindhā together with their engagements with Kabandha and Vālin are simply crowded in Act V, thereby failing to observe unity of place, commonly seen in Sanskrit plays.

The sweeping changes introduced in the play were not approved by the connoisseur of Sanskrit poetry like Ānandavardhana who expresses his disapproval in the verse

सन्ति सिद्धरसप्रख्या ये च रामायणादयः ।
कथाश्रया न तैर्योज्या स्वेच्छा रसविरोधिनी ॥

There can be no gainsaying the fact that Bhavabhūti's approach towards the life of Rāma is different from the conventional one and has certainly paved the way for later dramatists, who, however, made it more marvellous and awe-inspiring by introducing Adbhuta to the extreme.

For *Uttararāmacarita*, Bhavabhūti has drawn mainly on the *Rāmāyaṇa*, which he had studied intensively. As in *Mahāvīracarita*, here he has taken three extracts from the *Rāmāyaṇa*. In Act VI, Kuśa recites two *ślokas* from the *Bālakāṇḍa*

त्वदर्थमिव विन्यस्तः शिलापट्टोऽयमग्रतः ।
यस्यायमभितः पुष्पैः प्रवृष्ट इव केसरः ॥ (Uttara. VI. 36)

This occurs in the Northern recension of the *Rāmāyaṇa* in a slightly altered form. The words of Sītā in Act III— *Ahametasya hṛdayaṃ jānāmi mamāpyeṣaḥ*—is a fine paraphrase of the verse :

अन्तर्गतमपि व्यक्तमाख्यातं हृदयं हृदा ।
तस्य भूयो विशेषेण मैथिली जनकात्मजा ॥

If we compare the plot of the play with the Northern Recension of the *Rāmāyaṇa*, the original incidents in the play are twelve-year sacrifice of Ṛṣyaśṛṅga, the consequent absence of Vasiṣṭha as well as all elders from Ayodhyā, the

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

picture gallery scene in which Rāma bestows the Jṛmbhaka missiles on the progeny of Sītā, his prayer to Gaṅgā and Earth to take care of her in Act I, the meeting of Vāsantī and Ātreyī in the Daṇḍakāraṇya in Act II. The entire third act, where Sītā becomes a witness to Rāma's suffering and pathos (*Puṭapākaprātīkāśaḥ rāmasya karuṇo rasaḥ* /) as well as the use of her golden image as a *Sahadharmacāriṇī* in ritual reconciling her mentally, is a striking deviation from the *Rāmāyaṇa*. The same can be said of the meeting of Janaka and Kausalyā in Act IV as well as the attraction of the former to Lava. The incidents in Act V as well as VI, viz. the fight of Lava and Candraketu, the arrival of Rāma, his meeting with Lava and Kuśa, his conjecture that they may be his sons and its rejection on finding their indifferent references to Sītā and Rāma also belong to this category. Finally, the *Garbha-nāṭaka* as well as the miraculous emergence of Sītā with Pṛthivī and Gaṅgā from the river in the presence of all assembled there, the testimony of Arundhatī to Sīta's sterling character and the union of Sītā with Rāma and her sons--all these are original and speak of Bhavabhūti's skill in plot-construction. Sītā of the *Rāmāyaṇa* stayed in Vālmīki's āśrama for twelve years while Bhavabhūti imagines her stay in the nether region. In the *Rāmāyaṇa*, there is no reference to the mention of fight for the sacrificial horse near Vālmīki's āśrama.

Influence of Kālidāsa

Some of these incidents appear to have been suggested by the works of Kālidāsa. (1) The idea of the picture gallery in Act I appears to be suggested by the *Raghuvaṁśa* verse in canto XIV where Rāma and Sītā are said to have obtained all their desired objects in palaces which contained pictures of their past life, converting the sorrows in forests into pleasures on being called to memory.

तयोर्यथाप्रार्थितमिन्द्रियार्थानासेदुषोः सद्मसु चित्रवत्सु ।
प्राप्तानि दुःखान्यपि दण्डकेषु सञ्चिन्त्यमानानि सुखान्यभूवन् ॥

(2) The idea of the Jṛmbhaka missiles used by Lava might have been suggested by the *sammohanāstra*, i.e. stupefying missile presented to Aja by a gandharva whereby he could obtain a victory over his enemy without killing him (*Na cārihiṁsā vijayaśca haste* /, *Raghu*. V. 57). Aja actually used it when he was attacked by several kings while returning to Ayodhyā with Indumatī. Of course, Bhavabhūti has used these missiles skilfully for the recognition by Rāma of Kuśa and Lava (3) The most significant detail is the construction of the recognition scene in Act VI which Bhavabhūti must have modelled on a similar scene in Act VII of the *Śākuntalam*. It must be admitted that Bhavabhūti could not present the scene with the dramatic skill of Kālidāsa. The soliloquy of Rāma in this scene appears to be a summing act of essential joints in an academic way; it is not a dramatic representation of gradual stages of recognition.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Dr. Belvalkar thought that the happy ending of the play may be suggested by the *Rāmāśvamedhaprakaraṇa* of the *Padmapurāṇa*. It is not possible to agree with this because there is no evidence to prove that the *Purāṇa* was anterior to Bhavabhūti. If the relevent portion from the *Purāṇa* (i.e. chapter 66 of the *Pātāla-khaṇḍa*) having a dialogue of sage Vātsyāyana and Sahasraphaṇa Śeṣa is critically examined, it appears that the author of the *Purāṇa* has taken some incidents of the *Uttararāmacarita* and has added to them some from his own imagination.

Bhavabhūti has, on the whole, skilfully constructed the plot by introducing variations in the original *Rāmāyaṇa*. The most important variation is, of course, the happy ending of the play. In the *Rāmāyaṇa*, Sītā takes the oath

यथाहं राघवादन्यं मनसापि न चिन्तये ।
तथा मे माधवी देवी विवरं दातुमर्हति ॥ VII. 88. 10

and thereafter the ground cleft asunder; there arose the Goddess of Earth who placed Sītā on her throne and disappeared into the depths.

Now is it possible to say that the ending of the play is only a result of the *Garbhanāṭaka* ? The answer is clearly 'no'. Bhavabhūti's dramatic design is attuned to this end. Right from the opening of the play (*Sarvathā ṛṣayo devatāśca śreyo vidhāsyanti*) the author has prepared the audience for this; in fact, the spectators or readers should have no doubt about the direction in which the drama is moving. The *Garbhanāṭaka* and the *denouement* have co-incided; but, this is a dramatic necessity. *Garbhanāṭaka* is intended to hit the audience by making it realise the terrible result of their calumny. They are made to hear what the divine agencies think about Sītā; they also come to know how Rāma complied with their wishes with a dignified calm, and how Sītā submitted to her undeserved fate. The *Garbhanāṭaka*, no doubt, contains an appeal of no less a person than Arundhatī, but, the audience can draw its own conclusions on the basis of dramatic spectacles. Moreover, this machinery was necessary as Rāma of Bhavabhūti could never question the integrity of his own people (*Katham durjanaḥ paurajānapadāḥ* /). It was necessary for him to undergo suffering and the span of time made him realise the significance of the reactions of royal sages like Janaka and uninhibited children like Lava to his *prajānurañjana*.

Granting all this and accepting the design of the play, some drawbacks in plot-construction cannot be gainsaid. The action in Act I must have commenced within a month or two after the killing of Rāvaṇa. Surely, Bhavabhūti does not want his readers to understand that Rāma returned to Ayodhyā from Laṅkā after spending sufficient time on the way. Now showing that Sītā was far advanced in pregnancy, may be necessary for heightening the pathos in the play,

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

but, the poet has failed to realise that in a way this corroborates the scandal of the people as this means that Sītā completed nine months of pregnancy within a couple of months of her arrival from Laṅkā. Vālmīki's *Rāmāyaṇa* is free from this blemish as there it is described that Rāma and Sītā spent long time in enjoyments after coronation and then Sītā appeared in the family way. Pandit Reddi Shastri has also pointed out that the purpose of Jṛmbhaka missiles cannot be understood. Possibly Bhavabhūti wanted these missiles to play the same role as the ring of Duṣyanta in the *Śākuntala*, but, it appears that the poet has not succeeded in it. The missiles are intended to prove Sītā's chastity, but, they fail to do so. Other reasons stated in the recognition scene are also very weak and cannot succeed in convincing Rāma that Lava and Kuśa are his sons. The use of the adult student Ātreyī is also not very happy from the point of view of construction of the plot. Ātreyī was not acquainted with Vāsantī. From whom has she heard about her and about the beasts and birds dear to Sītā in the Daṇḍakāraṇya ? When Ātreyī started from Vālmīki's hermitage for that of Agastya, the twelve-year sacrificial session of Ṛṣyaśṛṅga was over and Vasiṣṭha, Arundhatī etc. also started for the hermitage of Vālmīki. Ātreyī could cover the distance on foot. Now in Act V, we hear that Vasiṣṭha, Arundhatī had arrived only a short time before Rāma reached the place after killing Śaṁbūka, visiting Pañcavaṭī and spending considerable time. This is incongruous. Vasiṣṭha and others could not have required so much time to reach Vālmīki's āśrama from that of Ṛṣyaśṛṅga. The reason why Rāma appointed Candraketu of tender age to guard the sacrificial horse is not given. The same can be said about Lava of the same age inflicting a crushing defeat on Rāma's army and yet being unable to comprehand the erotic sense of the verse that he recited from the *Rāmāyaṇa*.

It is true that as a play, the defects of *Uttararāmacarita* are very obvious—Bhavabhūti really suffers from an excess of qualities. Not being a detached craftsman he approached the story with the emotionalism of a poet. Thus the emotion of Rāma is sincere and profound, but. the unceasing talk of the dart of sorrow, the excess of tears and swoons makes the sentiment turn into sentimentality and makes the drama a 'dramatic poem'. From the point of view of poetry and its appeal, Pandit Rangacarya Reddi has composed a verse with respect to the third act of the *Uttararāmacarita* on the model of the well-known verse about *Śākuntala*, viz.

काव्येषु नाटकं रम्यं तत्रोत्तरचरित्रकम् ।
तत्रापि च तृतीयोऽङ्कस्तत्र श्लोकचतुष्टयम् ॥

He has also selected four verses as best in the act.

(1) एतत्तदेव कदलीवनमध्यवर्ति (III. 21)
(2) त्वं जीविते त्वमसि मे हृदयं द्वितीयम् (III. 26)
(3) अयि कठोर यशः किल ते प्रियम् (III. 27)
(4) अस्मिन्नेव लतागृहे त्वमभवस्तन्मागंदत्तेक्षणः । (III. 37)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

But, what is the real meaning of "*Uttare rāmacarite bhavabhūtirviśiṣyate*"/? It is not merely poetry or for instance "*Eko rasaḥ karuṇa eva*", but, in my opinion, it is the conception of the play based on the mental conflict between duty and love in the mind of Rāma resulting into the abandonement of Sītā, then bridging the distance in the separated couple by psychological reconciliation of Sītā with him with the help of Act III, i.e. *Chāyāṅka*, then, withholding their reunion till Rāma is made to realise the relative importance of public opinion through the reactions of persons like Vāsantī, sages like Janaka, who rightly spoke of "भूयिष्ठद्विजबालवृद्धविकलस्त्रैणश्च पौरो जनः" and the representative of the younger generation, viz. Lava in "वृद्धास्ते न विचारणीयचरितास्तिष्ठन्तु किं वर्ण्यते". It is this that bestows on this play the greatness of art. It is abundantly clear from the *Uttararāmacarita* that Bhavabhūti had a conception of a drama based on inner conflict, although, he could not execute it mainly because he was temperamentally unable to keep himself aloof from the play. The failure of Bhavabhūti can be considered to be 'an evidence of triumph', especially looking at the conventional atmosphere of Sanskrit drama. He is the only Sanskrit dramatist who has dealt with the entire *Rāmacaritra* with a freshness of outlook and approach. Bhavabhūti, will, therefore, always be remembered for the profundity of meaning on the basis of which it can be deservedly said :

प्राचेतसेन यानीता पातिता भवभूतिना ।
सर्वैतश्चर्व्यते वाणी संवाद्य कविमानिभिः ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

પ્રાચીન ગુર્જર ગ્રન્થમાલા

		રૂ. પૈ.
૧	**પ્રાચીન ફાગુ-સંગ્રહ**—સંપાદક : ડૉ. ભોગીલાલ જ. સાંડેસરા અને ડૉ. સોમાભાઈ પારેખ; દેવનાગરી ટાઈપ	૧૦=૫૦
	વિદ્યાર્થી આવૃત્તિ, ગુજરાતી ટાઈપ	૬=૫૦
૨	**વર્ણક-સમુચ્ચય, ભાગ ૧—મૂલ પાઠ**—સં. : ડૉ. ભો. જ. સાંડેસરા	૯=૫૦
૩	**ભાલણકૃત નલાખ્યાન** (ત્રીજી આવૃત્તિ)—સં. : પ્રો. કે. કા. શાસ્ત્રી	૧૧=૫૦
૪	**ઉદયભાનુકૃત વિક્રમચરિત્રરાસ**—સંપાદક : સ્વ. પ્રો. બ. ક. ઠાકોર	૨=૫૦
૫	**ભાલણ : એક અધ્યયન**—લેખક : પ્રો. કે. કા. શાસ્ત્રી (૧૯૭૬)	૮=૦૦
૬	**વર્ણક-સમુચ્ચય, ભાગ ૨**—સાંસ્કૃતિક અધ્યયન અને શબ્દસૂચિઓ. કર્તા : ડૉ. ભોગીલાલ જ. સાંડેસરા અને ડૉ. રમણલાલ ના. મહેતા	૧૦=૫૦
૭	**પંચાખ્યાન બાલાવબોધ, ભાગ ૧**—સંપાદક : ડૉ. ભોગીલાલ જ. સાંડેસરા અને ડૉ. સોમાભાઈ પારેખ	૨૪=૦૦
૮	**સિંહાસનબત્રીસી**—સં. ડૉ. રણજિત મો. પટેલ	૧૫=૫૦
૯	**હમ્મીરપ્રબન્ધ**—સં. : ડૉ. ભો. જ. સાંડેસરા અને ડૉ. સો. પારેખ	૬=૦૦
૧૦	**પંચદંડની વાર્તા**—સં. ડૉ. સોમાભાઈ ધૂ. પારેખ (૧૯૭૪)	૩૧=૦૦
૧૧	**વાગ્ભટાલંકાર બાલાવબોધ**—સં. ડૉ. ભોગીલાલ જ. સાંડેસરા	૧૨=૦૦

સ્વ. પ્રો. બ. ક. ઠાકોર ગ્રન્થમાળા

૧	વિવિધ વ્યાખ્યાનો ગુચ્છ ૧	૨=૫૦
૨	,, ,, ,, ૨	૨=૫૦
૩	,, ,, ,, ૩	૬=૫૦
૪	નિરુક્તમા	૨=૫૦
૫	**વિક્રમોર્વશી**—(અનુવાદ : મનનિકા સહિત)	૨=૫૦
૬	**પ્રવેશકો, ગુચ્છ પહેલો**	૪=૫૦
૭	**પ્રવેશકો, ગુચ્છ બીજો**	૩=૦૦
૮	**અંબડ વિદ્યાધર રાસ**	૪=૦૦
૯	**મહારાં સૉનેટ** (બીજી આવૃત્તિ : બીજું પુનર્મુદ્રણ)	૪=૦૦
૧૦	**આપણી કવિતાસમૃદ્ધિ** (બીજી આવૃત્તિ; છઠ્ઠું પુનર્મુદ્રણ)	૪=૦૦
૧૧	**નવીન કવિતા વિષે વ્યાખ્યાનો** (પ્રથમ આવૃત્તિ; પહેલું પુનર્મુદ્રણ)	૪=૦૦
૧૨	**પ્રો. બ. ક. ઠાકોર ડાયરી, ભાગ ૧**—સંપાદક : ડૉ. હર્ષદ મ. ત્રિવેદી	૨=૦૦
૧૩	**પ્રો. બ. ક. ઠાકોર અધ્યયનગ્રન્થ**	૧૫=૫૦
૧૪	**પ્રો. બ. ક. ઠાકોરની ડાયરી, ભાગ ૨**—સંપાદક : ડૉ. હર્ષદ ત્રિવેદી	૬=૭૫
૧૫	**વિવેચક**—પ્રો. બલવન્તરાય ઠાકોર	૨૫=૦૦

પ્રાપ્તિસ્થાન : યુનિવર્સિટી પુસ્તકવેચાણ વિભાગ,
જનરલ એજ્યુકેશન સેન્ટર, પ્રતાપગંજ, વડોદરા-૩૯૦ ૦૦૨.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

PRACAṆḌAPĀṆḌAVA :—A STUDY†

By

VAIJAYANTI SHETE*

The story of the drama called '*Bālabhārata*' (Pracaṇḍapāṇḍava) does not differ obviously from the general run of the Mbh. (= Mahābhārata). The drama bears an epic stamp in its outlook[1] The drama seems to illustrate the epic characters by casting them into literary stylistic mould and the author tries to enface the moral ideal of Pāṇḍavas in conformity with philosophical and moral ideas.

Rājaśekhara,[2] the dramatist, has not completed the '*Bālabhārata*'. The drama requires some additional acts to complete the whole as such,[3] still, however, only two acts of the drama are interesting and they impress the mind from the point of view of their construction and expression. A cursory glance at them acquaints the readers with many salient features.

The play gets its name from the subject matter it deals with, viz. *Bālabhārata/ Pracaṇḍapāṇḍava*. Rājaśekhara has effected no major innovations over the epic in the plot, so far as the two acts are concerned. Yet there is a kind delicacy in portraying the characters of Yudhiṣṭhira, Draupadī, Duryodhana etc.

Yet it is not so dreary summary of the epic. The entire setting of the drama is of course Rājaśekhara's.

Thus the brief study of the *Bālabhārata* is an attempt to examine new synthesis of concepts and attitudes introduced in it.

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 95-108.

† This paper is an outproduct of U.G.C. Research Project.

* Deptt. of Art History and Aesthetics, Faculty of Fine Arts, M. S. Uni. Baroda.

1 Vide Gajendragadkar A. B., *A Critical Study of Veṇīsaṁhāra*, p. 79, i.e. The *Bālabhārata* of Rājaśekhara is based on the Mahābhārata.

2 Rājaśekhara flourished at the time of Mahīpāla, Successor of Mahendrapāla, between 910 to 940 A.D Vide Munshi K. M., Presidential Address. The transaction of the 15th AIOC, Bombay, Nov. 1949, p. 218ff.

3 Vide Winternitz M., *History of Indian Literature*, Vol. II, P. I, (translated by Subhadra Jha), p. 267ff.

"The drama consists of two acts but has not come down to us in complete. Vide also Keith's remark. "The play is unfinished having two acts only" "*Sanskrit Drama*" p. 253.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Author

The author of *Pracaṇḍapāṇḍava/ Bālabhārata* drama, is Rājaśekhara, who flourished at the time of Mahīpāla successor of Mahendrapāla. Mahendrapāla ruled the Pratihara empire from about 888 to 910 A.D. and his son Mahīpāla reigned after him. The poet flourished between 910 to 940 A.D. He represents literary traditions prevalent at that time. He had obtained much fame since he was well-versed in all the languages. He had good knowledge of Sanskrit and Prakrit. Rājaśekhara was one of the eminent dramatists. He is boastful of belonging to a learned and educated family.

Rājaśekhara's works contain a number of references to his family, scholarship. In a way it can be said the poet has left many autobiographical details[4] (8 – 15th AIOC Nov. 1949, Bombay). He was born in the Yāyāvara family and he was called a Yāyāvara. Yāyāvaras are brāhmins. The family was well-known for composition of poems. His great grand father was famous for his poetic works and his verses were plagiarised by others.

The original work

While the Pāṇḍavas were living in disguise as brāhmaṇas at Ekachakrapura, news of the *Svayaṁvara* of Draupadī, the daughter of king Drupada, king of Pāñcāla, reached to them. Many brāhmaṇas of Ekachakrapura went in groups to witness the *Svayaṁvara* and the Pāṇḍavas also mingled with them in the guise of brāhmaṇas. After a long march, all of them reached the beautiful city of Drupada. They lived at the potter's house as obscure brāhmaṇas of no note.

King Drupada had built a beautiful, decorated hall for the marriage ceremony. Attractive sights and sports had been arranged for pulic entertainment and there were glorious festivities for 14 days continuously.

King Drupada was outwardly at peace with Droṇa, still, he never could forget Droṇa's ignominous behaviour with jeers and taunts. The king wished to give his daughter i.e Draupadī in marriage to Arjuna, the most dear student of Droṇa and thus take revenge over Droṇa. Now when he heard the news that the Pāṇḍavas perished in flames at Vāraṇāvāṭa, he was plunged in sorrow first but, then was relieved by the rumour that they had escaped. Somebody told that the Pāṇḍavas were alive. In order to make the Pāṇḍavas emerge from the obscurity, he spread the news of a *Svayaṁvara* for his daughter. The king

---

4 Cf. Prologue cf. *Pracaṇḍapāṇḍava* st. 11[d]—"देवो यस्य महेन्द्रपालनृपतिः शिष्यो रघुग्रामणीः" King Mahendrapāla was compared with Malaya mountain embodied with guṇaratna a (jewels) in the form of virtuous persons, Mahendrapāla was a disciple of a minister (mahāmantrī) and the minister's son was Rājaśekhara.
Cf. also प्रस्तावना इदं तद्बालभारतं प्रचण्डपाण्डवम् इति यस्य संज्ञान्तरम् । p. 6.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Drupada was enough confident about Pāṇḍavas repairing, since they were of rare merit and valour. Pāṇḍavas would not remain hidden when a chance of valour and strength knocks the door. Pāṇḍavas in the garb of brāhmaṇas were seated among the brāhmaṇas assembled there and nobody knew who they were. The king had invited princes from the different parts of the country and all assembled in the marriage hall and took up their seats. Many valiant princes had gathered there from all parts of *Bhāratavarṣa*. The sons of Dhṛtarāṣṭra were there, as well as Karṇa, Śiśupāla, Jarāsandha, Śalya, Sātyaki, Jayadratha and so on were present in order to win the Princess at *Svayaṁvara*.

Dhṛṣṭadyumna came in front of his sister Draupadī seated on an elephant. She was fresh due to her auspicious bridal bath and clad in flowing silk. Draupadī entered the *Svayaṁvara* hall and the hall was filled with sweetness of her beauty. She ascended the dias glancing at valiant princes who looked at her in speechless admiration After the invocations had been chanted, the music was stopped and Dhṛṣṭadyumna took Draupadī by the hand and led her to the centre of the hall. Then he announced to those assembled ones that the best archer among them could win his sister by proving his superiority over the others. He who sends arrows through the hole of the wheel and unerringly hits the target and who is also of good family is entitled to win Draupadī. A mighty steel-bow was placed in the marriage hall. The candidate desiring for the princess' hand was required to string the bow and with it shoot an arrow through the central apartive of a revolving disc at a target, placed on high. Then Dhṛṣṭadyumna narrated to Draupadī, the name, ancestry and description of the several princes gathered there. Many tried in vain to string the bow, it was too heavy and stiff for them, and thus they returned unsuccessfully. This required almost supeer-human strength and skill, Śiśupāla Jarāsandha, Śalya, Duryodhana, Sātyaki were among these unsuccessful aspirants. When Karṇa came forward, all expected his success in striking the target with an narrow, but, he failed. There was great clamour and angry talk, some even said it was an impossible test and Drupada should devise some other means of selecting a bridegroom for his daughter. There was a stir from among the Brāhmaṇas assembled there and a youth advanced towards the bow and to the amazement of all, struck off the object, revolving at the high, strictly conforming to the conditions laid down by Dhṛṣṭadyumna.

Then noises were hushed from the group of Kṣatriyas and shouts came in recognition of the hero and his marvellous skill in archery.

Meanwhile, Pāñcālī, the princess at a sight near from her brother approached Arjuna and placed a garland of flowers round the hero's neck indicating thereby her choice of her husband. The other princes wanted to pick up quarrel with the host i e. Drupada but Arjuna silenced them by providing fighting challenge

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

to them making them so confined that they were defeated. The princess was thus won in competition and the *Svayaṁvara* was over. Drupada invited them so the Pāṇḍavas with Kuntī—their mother-went to the place and Yudhiṣṭhira confided in the king that they were sons of Pāṇḍu. Drupada rejoiced at knowing their identity and thereafter the marriage was celebrated.

The plot

Duryodhana tried various diabolical means to disperse Pāṇḍavas but his plan failed and Pāṇḍavas escapeed from *lākṣāgṛha*. Dhṛtarāṣṭra sent an invitation to his nephew to come to Hastināpura and thenafter he divided the kingdom between them and his eldest son. In the meanwhile Yudhiṣṭhira was acknowledged as overlord by many kings. Duryodhana saw how Yudhiṣṭhira and his brothers were honoured among the kings and princes of Northern India and how fine a city *Indraprastha* was. It was finer than Hastināpura and so his anger and his envy increased and he was mad with jealousy. The wealth and magnificence of Pāṇḍavas were unbearable gall to Duryodhana. He consulted Śakuni the evil genius his maternal uncle. Śakuni gave him the most wicked and diabolical advice, knowing Duryodhana's hatred for the Pāṇḍavas. He promised to bring success and their prosperity to Duryodhana by giving challenge to Yudhiṣṭhira, to a gambling match. Śakuni was a skilled gambler and was certain about the success of every throw. He knows when to stake and when not, and therefore rarely lost. He had a special knowledge of the play. The son of Kuntī i.e. Yudhiṣṭhira was also fond of dice though he possessed comparatively little skill. Moreover, Yudhiṣṭhira being a Kṣatriya is sure to come forward, when summoned to play or battle. Once seated at the game, he remembers nothing, but craves to win, staking wager after wager in the hope of victory. Śakuni further told Duryodhana that he would defeat Yudhiṣṭhira constantly at every throw by practising deception. Duryodhana at once accepted this wicked advice and persuaded his father to invite the Pāṇḍavas to Hastināpura for a friendly gambling match. After a good deal of agreement Dhṛtarāṣṭra finally yielded and commanded Vidura to invite Pāṇḍavas to Hastināpura. Vidura went unwillingly to *Indraprastha*, delivered the king's message. When Yudhiṣṭhira heard of Śakuni's challange, he was distressed, for he had doubt about Duryodhana's wicked plan, that would result into quarrel and envy. He was aware of gambling being the root of all misery. Having known all this, Yudhiṣṭhira giving his consent according to eternal rule that a Kṣatriya if called upon for a sport or a battle, cannot go away, said that if Śakuni challanges him in the public court, he shall not refuse. Yet no true warrior might refuse a challenge either to combat or to a gambling match. So that he was forced to accept. Accordingly the five Pāṇḍavas together with Pṛthā and Draupadī went to Hastināpura in great splendour and pomp. Dhṛtarāṣṭra welcomed his nephews kindly. In due

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

course Yudhiṣṭhira entered the hall and was openly challenged by the Gāndhāra prince, Śakuni and thus Yudhiṣṭhira had no other alternative but to accept it. When Yudhiṣṭhira sat down to play with Śakuni in the gambling hall, Duryodhana declared that his uncle would throw stakes on behalf of him. Then Yudhiṣṭhira realised that the challenge had no friendly intention or good will. So he exclaimed it a strange game! If one man lays the stakes and another throws at dice if that is the way you wish to play then I accept it. The infamous play was begun. Yudhiṣṭhira began to loose at every stake. By and by he lost all his wealth, all his possessions, his vast Kingdom; when he had nothing more to stake he offered and lost one after another all his four heroic brothers then he lost himself. Thus he became a wild one.

Śakuni and the *Kuru* Princes taunted him mercilessly and asked him to stake the only thing he possessed, that is, the Pāñcālī Princess viz. Draupadī.

At this moment Vidura stood up and asked the blind king to stop this nefarious play, but, all to no purpose. Draupadī was staked and lost.

Then Duryodhana and Śakuni were filled with triumph while Karṇa and Duśśāsana laughed aloud Duryodhana commanded *Pratikāmin* to bring Draupadī to the assembly though she may be set to work with the other slave women, but *Pratikāmin* was unsuccessful in the mission. So Duryodhana ordered Duśśāsana, his brother, to bring Draupadī, in the assembly and so he went into the inner apartment, dragged Draupadī into the assembly by catching hold of her long hair. As soon as she came to the assembly she controlled her anguish and appealed to the elders gathered there—How could you consent to my being staked by the king who was himself trapped into the game and cheated by wicked persons (Mbh. *Sabhāparva Adhyāya* 67 ff.) since he was no longer a free man, how could he stake anything at all ? (Mbh. *Sabhāparva Adhyāya* 67).

The assembly looked on in stunned silence. Vidura had already left the assembly before Druapadī was dragged; Vikarṇa alone turned to Draupadī and said in the assembly :—" Yudhiṣṭhira was enticed to this game by a deeply plotted invitation and he pledged this lady when he had no right to do so because she does not belong to Yudhiṣṭhira alone. For that reason alone the wager is illegal; besides Yudhiṣṭhira had already lost his freedom and being no longer a free man, how could he have a right to offer her as a stake (Mbh. *Sabhāparva*) there was further one more point. It was Śakuni who suggested her as a pledge which is against the rules of the game. At this moment Karṇa stood up and opposed Vikarṇa's decision. He pleaded when Yudhiṣṭhira was a free man he forfeited all he possessed and that of course includes Draupadī. Further, he announced that no further comments should be made on this matter. Not only Pāṇḍavas had lost right over Draupadī but even the clothes they had on, were henceforth the property of Śakuni, so what to talk of Draupadī? He commanded Duśśāsana to seize garments of the Pāṇḍavas and the robes of Draupadī and

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

hand over them to Śakuni. As soon as Pāṇḍavas heard the cruel words of Karṇa they came to know that they had to stand the test of *dharma* to the bitter end. They threw their upper garments, then Duśśāsana went to Draupadī and tried to seize her clothes by force. Draupadī implored divine mercy and help, when all mundane aid had failed. She wailed for not to abandon her in that dire plight. She repeatedly asked for protection to god a miracle occured. As Duśśāsana pulled off each garment, ever fresh garments were seen to clothe her body, till Duśśāsana desisted and sat down in sheer fatigue.

When Dhṛtarāṣṭra heard all this, he said despairingly " I cannot fight with fate if the destruction of our race has come, let it take place freely (Mbh. *Sabhā-parva*), he is unable to prevent it. There after he called the Pāñcāla princess and prayed to forgive Duryodhana and others for the ignominous acts and he set in the quarrel and bestowed upon Pāṇḍu princes all that they had lost and advised them to go then in peace and in safety and to rule their own kingdom.

But Duryodhana was not in favour of Dhṛtarāṣṭra's decision and action, he opposed strongly and again called Yudhiṣṭhira to play. When Yudhiṣṭhira came, Śakuni addressed him—the old king has given you back all your wealth. All the riches were staked by him before, but now there is one more stake having a condition viz. defeated one would enter the forest dressed in deer skins for 12 years, passing the whole of the 13 year in some inhabited region unrecognised and if recognised, they would return to an exile of another 12 years.

The Pāṇḍava king well understood the wicked plot made by the wicked *Kurus*. The unfortunate play was again began and king Yudhiṣṭhira met with defeat at this juncture. There was a loud acclamation among *Kauravas*, but, distress and lamentation among the subjects still king Yudhiṣṭhira was not a man to deviate from his word, the five Pāṇḍavas with their wife Draupadī set out for the forest.

Characterisation

Yudhiṣṭhira

Rājaśekhara has shown a great knowledge of human mind in depicting various characters. To start with—*Yudhiṣṭhira* captures our attention most, whose personality is allround as well as interesting. On the delineation of his character the poet has expended his skill from the time when he first makes his introduction in the beginning of the drama till the end of 2nd Act. He is of course the central figure. His decisions are of dreadful importance to the spectators. Some of the finest traits of his character are brought out in this act.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Yudhiṣṭhira in the garb of a Brahmin enters with his brothers in the marriage hall. He is in a confusion that who will win the race;[5] It is Bhīma who makes Yudhiṣṭhira overcome from the perplexed mood, Bhīma reminds him about his valour—that he is competent to protect the whole world.[6]

Yudhiṣṭhira draws attention of all his brothers towards the entry of Draupadī, for to watch whose *svayaṁvara* all of them have reached Drupada's capital. Yudhiṣṭhira is attracted towards Draupadī's excellent beauty. cf. his remark.

"हंहो लोचनचकोरकौ ! आतृप्तेरापिबतं द्रौपदीवदनेन्दुचन्द्रिकाम् ।"

In the second Act Yudhiṣṭhira is main character. He is described as impartial to friends, loving to brothers, obedient to elders, and *nirvyajirikta* to wives. He always keeps pleasing to beggars. Yudhiṣṭhira's nature is introduced by a minor character in the 2nd act as--

सुस्वच्छचित्तो मित्रेषु, स्निग्धो बन्धुषु, निर्व्यजिरिक्तः कलत्रेषु,
विनयभङ्गुरो गुरुषु, प्रसादनित्यो भिक्षुषु युधिष्ठिर ।.....2

Moreover 'Yudhiṣṭhira is' compared with an elephant tied with fetters--

यत्पाशसंयतो वन्यः करीव प्रतिपद्यते ।

when Yudhiṣṭhira is invited to play dice in the newly constructed hall by Dhṛtarāṣṭra. Dhṛtarāṣṭra sends a message through Vidura and thereby commands him to reach Hastināpura and participate in the game. Yudhiṣṭhira being a king does not refuse the invitation. He is very dutiful and religious minded. It is clear when Yudhiṣṭhira regards Dhṛtarāṣṭra's command equal to Pāṇḍu's command. He is careful about '*dharmācaraṇa*' He is aware of the vow taken at the time of *Rājasūya-yajña*. A king can not turn his face from gambling as well as from the battlefield. When he is invited for them or, challenged for them he knows the royal law well, namely—

आहूतो न निवर्तेत द्यूतादपि रणादपि ।

Yudhiṣṭhira sits to play. He staked garlands of pearls and he lost them. Then he suggested to stop dice playing. He feels that only one throw of dice is sufficient to fulfil Dhṛtarāṣṭra's command—

cf. संपादिता तातधृतराष्ट्रस्याज्ञा । तदास्ताम् ।

but Śakuni reminds him his words—

viz आहूतो न निवर्तेयं द्यूतादपि रणादपीति ।

---

5 Cf. *Pracaṇḍapāṇḍava* p. 19, इह हि महाराज समाजे न जाने कमवलम्बिष्यते राधावेधं वैजयन्ती ।

6 Cf. st. 23—आर्यो वेत्ति निजां न विक्रमकलां त्वं विश्वरक्षामणिः ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Thus Yudhiṣṭhira is compelled to play and he is the most unfortunate one. He looses his wealth and land and even his own independence : He is helpless and put into a pitiable condition. He is not able to stop the game. Again and again Śakuni continued to ask for his stake—

cf. कः पुनरपरः पणः ?

so Yudhiṣṭhira says—

किं नामावशिष्टं यत्पणीक्रियते ?

Herein Śakuni suggests a horrible stake viz. to stake Draupadī and Yudhiṣṭhira plays and does not win. Then he confesses that he has no other stake in the words—

न मे पणान्तरमास्ते।

but Duryodhana intoxicated with success in gambling suggests the last stake i.e. 12 year's exile and 1 year's unrecognised residence.

cf. वर्षाणि द्वादशारण्ये सह तिष्ठतु निष्ठया ।
अज्ञातचर्चया वर्षमावयोर्यो विजीयते ''

Duryodhana orders Yudhiṣṭhira to start for exile and follow the decision.

Yudhiṣṭhira has been depicted as an exalted person and a responsible king. Rājaśekhara's high regard for Yudhiṣṭhira is expressed at the very outset of the drama. Yudhiṣṭhira accepts the invitation from Kaurava's side as an obedient son. He knows that gambling is a root of distress but, since he has taken vow he is unable to avoid it. Being a Kṣatriya King he had to play when challenged by other and here he stands to the real test. It is here that Rājaśekhara's Yudhiṣṭhira far outshines Mbh.-Yudhiṣṭhira. Mbh.-Yudhiṣṭhira is a poor player and wild one and once he sits to play, he remembers nothing, he stakes on, in the hope of victory and thus he is a wild wager. Not so Rājaśekhara's Yudhiṣṭhira who is an ideal king. He knows the consequence in gambling. Yudhiṣṭhira realises the motivation. He comes to know the wicked plan of Śakuni, still he is forced to play. Yudhiṣṭhira is fully aware of king's duties; similarly he shows respect to Dhṛtarāṣṭra's message, but, after one stake, he expressed his desire to stop the game. Thus he is fully aware of his limits.

On the other hand Yudhiṣṭhira from *Mahābhārata* forgets all else but the staking, becomes like a man without wits. Rājaśekhara's Yudhiṣṭhira does not become wild or intoxicated while playing. It is Dhṛtarāṣṭra's wish whom he regards equally, as his father. There in order to pay honour to elders he agrees to diceplaying. All the while Yudhiṣṭhira is conscious about it, but later on he becomes the prey at the hand of Śakuni and so on, that he cannot protect Draupadī when ignomity and insults were hurled at her by Kauravas.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

About Yudhiṣṭhira's valour, learning and culture, fame, charity, magnanimity and similar host of excellences, the author has spoken with eloquence. Yudhiṣṭhira is a jewel-mark of the lunar dynasty—

cf. चन्द्रकुलप्रकाण्डतिलकः ।

He knows the tacts like *Sandhi, Vigraha, Sāma, dāma, bheda, daṇḍa* to win the enemy. He is called as *Ṣāḍguṇya vācaspati*[7].

Thus, the impression of Yudhiṣṭhira as a responsible, dutiful king, though misfortunate, helpless one, is nicely conveyed, and delineated in his character delicately with the ups and downs of emotions arising in the mind.

Bhīma :

Bhīma enters with Yudhiṣṭhira in the *Svayaṁvara* hall in the beginning of the 1st act. Bhīma reminds about Yudhiṣṭhira's valour when Yudhiṣṭhira was doubtful at the time of *Svayaṁvara*. Bhīma is attracted towards Draupadī when she enters in the marriage-hall. He appreciates her physical form.[8]

Bhīma upholds the earth when Arjuna stepped to string the arrow and attempts to kill the eye of a moving fish. He is afraid of the partition of the earth.[9]

Bhīma helps Arjuna when Arjuna challenges all other kings to wage a fight in Drupada's capital. Bhīma describes the picturesque effect of the battle.[10]

Bhīma is present in the 2nd act with Yudhiṣṭhira when Yudhiṣṭhira accepts the challenge for gambling by the side of Duryodhana. Duryodhana and Śakuni staked with Yudhiṣṭhira, while playing Yudhiṣṭhira lost a precious garland and that garland was offered to a maidservant called Sunandā by Duryodhana. Therefore Sunandā passes a clever remark meaning thereby that the offering of such valuable garland to a maidservant is not a praiseworthy act of Duryodhana. At this time Bhīma supports Sunandā's ready-witted and straight forward remark—

साधु सुनन्दे साधु ! उचितमभिहितम् ।

Bhīma is furious and takes a vow to uproot the arms of Duśśāsana and to tear his chest and to kill Duryodhana. Bhīma wanted to cut Duryodhana's thigh and throw his crown on the battle field.

---

7 Vide Pracaṇḍapāṇḍava St. 2.99.

8 Ibid. 1.18.

9 Cf. Bhīma's remark—वत्स नकुल ! भिदुराभू मिरिति मा कदाचन कदार्थितकोदण्डरत्न—कोटिः स्यात् किरीटी । तत्तस्याधस्ताद्धस्तं दाडययि निदधो ।

10 Vide St. 1.89.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Draupadī :

Draupadī is a Pāñcāla Princess, a daughter of king Drupada. In the first act, she enters with her brother Dṛṣṭadyumna.

Yudhiṣṭhira describes Draupadī. She is paragon of beauty in the world. She is described as '*amānuṣam lāvaṇyam*'. Draupadī is loving, beautiful and cultured. She has put on garland of pearls. The camphor is applied on her cheeks. Sandal paste is applied on the body. Her head is decorated with a garland of flowers and she is attired in silken garments. She is compared with a Goddess "Candraloka" She walks quickly.[11] Thus Draupadī is described as having divine beauty.[12]

Bhīma also described her beauty. She is young and shines with wavering eyes having beautiful face. Here it may be pointed out that Rājaśekhara is very keen and minute observer in the delineation of Draupadī's character. The dramatist goes one step forward than Kālidāsa and depicts Draupadī not even par excellence in beauty like Kālidāsa's Śākuntala and Urvaśī, but, Draupadī is a bow itself of "*Kāmadeva.*"[13] Draupadi's glances are like a bluelotus, her hands are as smooth as a lotus and her smile is like an '*ekāvalihāra*'.

Draupadi's birth is mysterious and she is described as *vitṛṣṇā* that is having no thirst. She is purified with the water of "*avabhṛtha* bath". Such a pious and purified lady is put in a pitiable and helpless condition when Yudhiṣṭhira staked her and lost her. She becomes a prey of *kāla.* She is dragged according to Duryodhana's command.

She pleads to Duśśāsana to leave her hair and then asks how she can come before all the kings and teachers when she is attired with one cloth.

Duśśāsana takes off her robes but they are supplied to her miraculously till Duśśāsana is tired, so he felt Draupadī must be knowing "*Tribhuvanamano-mohinī Vidyā*".

Draupadī appeals for justice before the elderly persons assembled in *sabhāgṛha.* She wants to clarify whether Yudhiṣṭhira first staked Draupadī and then lost himself or he himself was staked first and lost his independence. Here Draupadī does not wail much. She is well-poised in a pitiable condition. She tells her hair would be tied by Bhīma.

---

11 Cf. St. 1.27.—शीतांशोरधिदेवतेव गलिता व्योम्नि द्रुतं गच्छतः

12 Draupadi's *amānuṣalavanyam* reminds us of Kālidāsa's statement. "न प्रभातरलं ज्योतिरुदेति वसुधातलात्".

13 Cf. st. 1.30,—वहतु मदनः शोभामात्रं धनुर्ननु संप्रति ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Arjuna :

Arjuna is first introduced by Bhīma in the 1st act. Arjuna is called *parapurañjaya*, that is he is always victorious. Bhīma compares him with Drona for his powerful arm.[14]

Arjuna is confident enough about his success in killing the fish and thereby winning Draupadī in *svayaṁvara*. He remarks *Drupadajā no durlabhā* though to bend the bow of Viṣṇu is a difficult task as well as it requires to pierce the target in order to win Draupadī.[15]

cf. दुर्नमं यदि मुरारिकार्मुकं, दुर्भिदं यदि शरव्यमुल्लिखितम् ।
दुर्जया यदि च राजमण्डली तत्प्रभो ।
द्रुपदजा न दुर्लभा ।

Arjuna is attracted to divine beauty of Draupadī. Even the sight of Draupadī is a feast to the eyes. Arjuna further mentions possible interests of Draupadī since she is a young lady e.g. (1) to play *dyūta*; (2) to listen to experts' speech or *vakrokti*; (3) to decorate herself, having taken a mirror in a hand; (4) to serve elders, so he remarks such kind of attitude is present in young ladies.

cf. यौवने मृगदृशः कोऽप्येष रम्यः क्रमः ।

Further a character called '*Bandī*' throws light on Arjuna's wellknown quality, namely, valour, when all other kings assembled in the hall are not successful in killing the target, 'Bandī' puts a good statement—"if Arjuna is alive Draupadī would not have been an unmarried girl. She would have been married. Similarly killing of a fish would not have been impossible !

cf. st. 1.17 यद्याधा जतुधाम्नि पाण्डुतनया जीवेत्स चेदर्जुनो ।
राधायन्त्रमविद्धमत्र न भवेत् कन्या न च द्रौपदी ॥

Arjuna in the guise of a Brahmin steps forward to string the arrow. Arjuna appears on the stage fully decked as a *ṛṣi* that is having put on a deer skin, holding a '*kamaṇḍalu*' in a hand.[16]

He is down-cast since he is ashamed of kings, but, his gait is like an intoxicated elephant.

---

14 किं ब्रूमोऽस्य किरीटिनो भुजबले द्रोणेन यस्यौपमा ।

15 Cf. कारय चक्षुर्षा पारणाम् ।

16 Cf. St. 1.73 and St. 1.74.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Duryodhana :

Duryodhana is described by a servant when Draupadī was passing by at the time of '*Svayaṁvara*'. Duryodhana is much wealthy. It is said in the drama that Duryodhana's fingers of feet shine with the jewels, which are usually used in the crown of a king and his earings are moving due to *cāmara*'s wind. He is very proud of himself and he does not agree with the condition put by king Drupada. So he remarks—

St, 1.57 साभिमानहृदयस्तु मादृशः कः पणेन परिणेतुमिच्छति ।

The prelude of the second act informs us that Duryodhana is the '*Sūtradhāra*' of the wicked drama.[17] He prepares a plan to defeat Yudhiṣṭhira, since he is jealous of Pāṇḍavas. He competes with Yudhiṣṭhira. He is compared to a huge tree in the form of anger.[18]

Duryodhana hands over the wealth, won in gambling deputing each person to it for its protection, e.g. elephants to Duśśāsana, and chariots to Karṇa. Duryodhana stakes equally precious objects with Yudhiṣṭhira's precious stakes.

Even he stakes queen Bhanumatī when Yudhiṣṭhira staked Draupadī.

Still Duryodhana is very jealous. He cannot bear Yudhiṣṭhira's prosperity, when he saw Yudhiṣṭhira's prosperity and honour, and when he offered precious gifts to kings at the time of *Rājasūya* sacrifice. Duryodhana's enmity with Pāṇḍavas increases.[19] He burns within. Similarly when Draupadī and Arjuna laughed at him when they saw Duryodhana is misled in the *Sabhābhavana*.[20] Similarly his envy for them increases when Yudhiṣṭhira lost all his possessions, and freedom of himself in one of the throws of dice. Duryodhana is filled with triumph at the last !

Nevertheless Rājaśekhara was much acquainted with the Vedantic thoughts, since the drama contains a Vedantic quotation. Vedānta was established in the time when 'Śaṅkarācārya' flourished. It spread progressively among the people and gradually captured the masses.

---

17 Vide st. 2.95 दुर्योधनो मन्युमयो महाद्रुमः ।

18 St. 2.91 " शैलूषां कितवैरनेककपटश्रेणी महानाटकं
द्यूतं यत्किल तत्र कौरवपतिः प्रस्तावनायां स्थितः "

19 1.97 Cf. तेनाधि तिरौषधो मनसि मे दाहज्वरो जृम्भते ।

20 1.98 Cf. तन्मे मनः कुसुमभावमिदं लुनाति ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The invocatery verse praises Śiva and his grace in its functional character Śiva as a creater and Śiva as a destroyer.

e.g. नमः शिवाय संसारसरोजस्य रजस्विनः ।
विकसनैकसूर्याय सङ्कोचसकलेन्दवे ॥

In this stanza the word *Saṅkoca* is significant which suggests Śiva's function of dissolution of the universe. The one *tattva* creates the universe, protects it and ultimately absorbs the universe. This one *tattva* may be compared with the *Brahman*.

Rājaśekhara has used the term *māyā*, meaning thereby miraculous power in the context of Draupadī *Svayaṁvara*. *Rādhāvedha* was a condition for winning Draupadī's hand. Kings like Sātyaki, Jarāsandha, Śiśupāla, step forward to pierce the fish hanging over, but, returned unsuccessfully. At this juncture, a minor character namely *Bandī*, gives a hint about Draupadī's marriage with Arjuna. It is informed to the audience since Bandī visualises future event due to *māyā*. *Śvetāśvatara Upaniṣad* 1.2 contains the meaning of the word *māyā*, as a power. Thereafter, in the second act the author uses the word *māyā*, in the sense of illusion. The second act highlights how Duryodhana is confused in the Mayasabhā due to *māyā*.

Further the interlude displays Rājaśekhara's thorough and deep study of *Upaniṣads*, *Bhagavad Gītā*, and *Brahmasūtras*. His main concern is to portraity the characters. Vidura compared Yudhisthira to a tree, which remainds of *Gītā*, the *aśwattha* tree.

e.g. युधिष्ठिरो धर्ममयो महाद्रुमः
स्कन्धोऽर्जुनो भीमसेनोऽस्य शाखा ।
माद्रीसुतौ पुष्पफले समृद्धे
मूलं कृष्णो ब्रह्म च ब्राह्मणस्य ''

Yudhiṣṭhira is noble, self effacing hero. He is a huge tree of *dharma* and his brothers are parts of that tree. Exactly opposite is Duryodhana a tree of *Krodha*. Both these verses afford the prominent figures who play an important role in the drama-Duryodhana is shown at once thoughtless, mean minded and degraded. Both these characters make us notice the contrast which is retained throughout the act in the style of *Upaniṣadic* language. It is worth to point out here that the description of a tree is a common feature in the *Vedic* literature. *Ṛigveda* described *Supalāśa* tree. Kaṭha Upaniṣad mentions *aśvattha* tree, *Muṇḍaka Upaniṣad* narrates *Brahman* residing on a tree.

Again to mark here one point in the case of two stages from the drama is that they imply two forms i.e. one higher and one lower when Yudhiṣṭhira is said to be a tree of *dharma*. It may be placed on a higher level because the *dharma* of

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

a *sāttvika* form of *amūrtarūpa*, 'while Duryodhana is said to be a tree of anger' may be placed on a lower level since the anger falls in *tāmasa* group. It is *mūrtarūpa*. It reminds of *Bṛhadāraṇyaka Upaniṣad*. It teaches

"द्वे रूपे वाव ब्रह्मणे, मूर्तं च अमूर्तं च"

Muṇḍaka Upaniṣad categorises two *vidyās* higher and lower in the words.

"द्वे विद्ये वेदितव्ये परा च अपरा च"

Thus both the verses highlight on Rājaśekhara's command over philosophy couched in apt, few words. The author has employed the word *Brahman* as the root of the universe according to *Vedānta*.

Thus all the evidences imply Rājaśekhara's scholarly familiarity with Vedantic principles.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

MAHIMABHAṬṬA
ON
THE PURPOSE, THE DEFINITION AND THE CAUSE OF KĀVYA

By

V. M. KULKARNI*

Mahimabhaṭṭa on the purpose of Kāvya : According to Sanskrit writers, every literary work must have four requisites, viz. (1) *adhikārī* (the person qualified to study the proposed work), 2. *viṣaya* (the subject matter), 3. *prayojana* (purpose) and 4. *saṁbandha* (the connection between the subject matter and the purpose). Of these four, *prayojana* is the most important. For, unless a person knows what he is going to gain by the study of the concerned work, he simply would not proceed to take it up. In our every day life, it is observed 'Even a stupid person does not adopt a course of action without a motive'.[1] Patañjali has well observed : "All these people, actuated by the motive of their own prosperity, proceed on a course of action".[2]

In the opening verse of his *Vyaktiviveka* (VV), Mahimabhaṭṭa (MB), declares the purpose of his writing VV, which is to show that all kinds of *dhvani* (suggestion) fall under inference. Later, in the course of his exposition of the nature and definition of *kāvya*, he enunciates the purpose of *kāvya* which may freely be rendered in English as follows : "Princes and their like, who are qualified to study *kāvya* but being tender of intellect and happy-go-lucky by nature, are averse to studying *kāvya*. The extremely dull-witted, whose interests do not go beyond women, dancing girls and musicals and are incapable of being instructed through *kāvya*—these two kinds of people should first be presented with what they like most, viz. *rasa* (aesthetic pleasure), following the maxim of *guḍa-jihvikā*—the maxim of the tongue (smeared) with treacle in order to induce the child to drink an unpalatable draught, and thus be persuaded to study the *śāstras*. Otherwise they would not even think of studying the *śāstras*, leave aside the thought of giving them practical

---

Journal of the Oriental Institute Vol. 44, Nos. 1-4, Sept. 1994-June, 1995, Issue, pp. 109-114.

* 5, Suruchi Society, Dixit Road Extension, Vile Parle (E), Bombay-400 057.

1 प्रयोजनमनुद्दिश्य न मन्दोऽपि प्रवर्तते ।
—*Ślokavārtika*, p. 653.

2 सर्व इमे स्वभूत्यर्थं प्रवर्तन्ते ।
—*Mahābhāṣya* 3.1.26, *Vārt* 14.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

knowledge of or instruction in the four goals of human life : (1) *dharma* (2) *artha* (3) *kāma* and (4) *mokṣa* "[3]

MB however radically differs from the earlier writers on Poetics like Bhaṭṭa Nāyaka (BN) and Abhinavagupta (AG). He maintains that *kāvya* too is a *śāstra* and that it too, like the other two, gives instruction in the four goals of human life. He asserts that there is no difference at all as regards the final fruit (*vyutpatti*). There is difference only regarding the means to be used, viz. poetry, drama or '*śāstra*' keeping in view the relative dulness or otherwise of intellect of the people to be instructed[4].

MB's treatment of the subject—the purpose of literature shows that he is considerably influenced by the thought of Bhāmaha and Kuntaka.

What Bhāmaha has said on this subject may be translated as follows: " Reading and study of good poetry brings fame and pleasure as well as insight in *dharma*, *artha*, *kāma* and *mokṣa* and sensitive understanding of the fine arts. And,

" People who are dull-witted generally shy away from the *śāstras* imagining them to be unintelligible. . . .

(Such) people read and study even the '*śāstras*' if they are mixed with the sweet poetic *rasas* just as children swallow bitter medicine if they first lick honey."[5]

" Kuntaka too expresses a somewhat similar opinion in his *Vakrokti-jīvita* : " A poetic work becomes a welcome means to the high-born pupils as it can both instruct and delight simultaneously———. It is well known that princes are born in wealth and succeed to an exhalted office with the administrative responsibility of a whole realm on their hands———. Hence poets are seen composing

---

3 एवञ्च ये सुकुमारमतयः शास्त्रश्रवणादिविमुखाः सुखिनो राजपुत्रप्रभृतयः पूर्वत्राधिकृताः ये चात्यन्ततोऽपि जडमतयस्तावता व्युत्पादयितुमशक्याः स्त्रीनृत्यातोद्यादिप्रसक्ता, उभयेऽपितेऽभिमतवस्तुपुरस्कारेण गुडजिह्विकया रसास्वादसुखं मुखे दत्त्वा तत्र कटुकौषधपानादाविव प्रवर्तयितव्याः । अन्यथा प्रवृत्तिरेवैषां न स्यात्, किमुत व्युत्पत्तिः ।

VV. I, pp. 96-97

4 ...तच्छास्त्रवद् विधिनिषेधविषयव्युत्पत्तिफलम् । केवलं व्युत्पाद्यजनजाड्याजाड्यतारतम्यापेक्षया काव्यनाट्यशास्त्ररूपोऽयमुपायमात्रभेदो न फलभेदः ।

VV. I, p. 96

5 प्रायेण दुर्बोधतया शास्त्राद् विभ्यत्यमेधसः ।
स्वादुकाव्यरसोन्मिश्रं शास्त्रमप्युपयुञ्जते ।
प्रथमालीढमधवः पिबन्ति कटु भेषजम् ॥

—*Bhāmaha* V, 2-3

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

works containing accounts of exemplary kings of a past age, works which might serve as textbooks for their instruction ".[6]

MB's view on the purpose of Literature (*kāvya*) is criticised by some in these words : " A grave shortcoming of this view is that it reduces *sahṛdayas* to the level of mere brutes of dull mental potentiality [brutes with dull minds]. It follows from MB's concept that poetry is an undignified and second rate substitute for (the) *śāstras* which are meant [are] for really intelligent people. To imagine that *Śākuntala* or *Vikramorvaśiyā* was written to instruct some dull prince of [in] the ways of the world is absurd on its face [on the face of it] ".[7]

This kind of criticism is very unkind and unfair to MB : He unequivocally declares : " The *śāstra* is threefold : The Vedas and such other sacred works are *śabda-pradhāna* (wherein the words used are of overriding importance) Itihāsa and Purāṇas are *artha-pradhāna* (wherein) the sense conveyed by words is of paramount importance Poetry, say the epic, etc, is *ubhaya-pradhāna* (wherein words and their meanings are of equal importance). For instance, in the epic *rasa* is seen to arise out of the appropriate use of words and meanings.[8]

From this passage, it is very clear that MB's concept of Poetry is far far different from what the critic has said. It is not at all ' an undignified and second rate substitute for the *śāstras*. '

Regarding poetry and drama, the view of MB is as follows: As regards the purpose of *Vyutpatti*, there is no difference between poetry and drama, there is difference only in means (*upāya*). The intelligent people understand and appreciate poetry. The dull-witted or less intelligent people find poetry very hard to understand. But the thing is altogether different with *drama*. It is understood and appreciated by both the intelligent and the dull-witted as well. For drama appeals simultaneously both to the ear and the eye. It depicts to the eye all the *vibhāvas*, etc., rousing the *rasa*. It gives *pratyakṣa-sākṣātkāra*. The audience-the spectators-witness the things as if they are taking place before their very eyes and consequently they are powerfully influenced by it. There is no question of writing dramas for the dull-witted people only.

Mahimabhaṭṭa on the definition of Kāvya: Several writers on Poetics right from Bhāmaha to Jagannātha, have offered several definitions of *kāvya*. These definitions are well-known and need not be reproduced or discussed here. MB, however, very severely criticises Ānandavardhana's definition of *dhvani-kāvya* pointing out ten major defects in it. He then sets down his own definition of

---

6 *Vakroktijīvita* I. 3, *Vṛtti*, p. 4

7 Rajendran C. Dr. : *A Study of Mahimabhaṭṭa's Vyaktiviveka*, University of Calicut, 1991, p. 116

8 VV. III; p. 422

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

kāvya and its two major kinds. He says : *Kāvya* (Poetry, rather literature embracing both poetic and dramatic works) is the poet's activity—not any kind of activity but –of the nature of appropriate or harmonious arrangment or good composition (*saṁyojana*) of the *vibhāvas* and the like leading invariably to the manifestation of *rasa*. It is two-fold (i) enactable (*abhineya*) and (ii) non-enactable (*anabhineya*). As a rule both the kinds, like the *śāstras* finally result in instruction (*vyutpatti*) in the form of " Dos and Dont's "———of the two, the first, viz. *kāvya* (poetry) is of the nature of mere description of the heroic deeds-lives serving as examples of " Dos and Don'ts " of the welknown heroes like Rāma and their rivals like Rāvaṇa; and the other is of the direct representation or exhibition on the stage through imitation (*anukāra*). As it has been said: " Poetry is the description of *anubhāvas* and *vibhāvas*; Drama, however, is their representation on the stage, made more charming or attractive by the use of songs (dances) etc.[9]

The two definitions of *kāvya* given by MB, viz.,

(i) *Kavi-vyāpāro hi vibhāvādi-saṁyojanātmā rasābhivyakty-avyabhicarī kāvyam uccyate* /[10]

And

(ii) *anubhāva-vibhāvānāṁ varṇanā kāvyam uccyate* /[11]

at once strongly remind us of Bharata's famous *rasa-sūtra* :

Vibhāvānubhāva- vyabhicāri-saṁyogāt rasa-niṣpattiḥ /

A careful comparison of MB's definitions with Bharata's *rasa-sūtra* would show that MB's definitions are only a restatement of the *rasa-sūtra*, slightly modified, for the purpose of framing the definition of *kāvya*.

MB is of the view that a piece of composition to be called *kāvya* must be imbued with *rasa;* for him *rasa* is the very essence—the very life or soul of *kāvya* and *nāṭya*. It is *rasa* that induces the princes and their like and the dull-witted to study *kāvya* and receive instruction regarding the means that lead one to the four goals of human life.

MB would therefore reject outright all the definitions of *kāvya* given by earlier writers like Bhāmaha, Daṇḍin, Rudraṭa, Vāmana, Rājaśekhara and

---

9 VV. I. pp. 95-96
काविव्यापारो हि विभावादिसंयोजनात्मा रसाभिव्यक्त्यव्यभिचारी काव्यमुच्यते ।...यदाहुः
अनुभाव-विभावानां वर्णना काव्यमुच्यते ।
तेषामेव प्रयोगस्तु नाट्यं गीतादिरञ्जितम् ॥

10 See f.n. no. 9 above

11 Ditto

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Kuntaka as they do not contain the mention of *rasa* which according to him is the very essence of *kāvya*. He may not find fault with AG's description of *kāvya*:

Guṇālaṁkārauc itya-sundara-śabdārtha-śarīrasya sati
dhvananākhyātmani kāvya-rūpatā-vyavahāraḥ[12] /

which means: When the body of word and sense, beautified with poetic qualities (*guṇa*) and figures of speech (*alaṁkāra*) appropriate to the subject matter, and when it is ensouled with suggestion, we call it *kāvya*. For *dhvanana* does include suggestion of *rasa* and even the suggestion of *vastu* and *alaṁkāra* ultimately end in *rasa*.

MB would however fully agree with AG when he gives the description of *kāvya* as follows:

Kāvye tu guṇāl ṁkāra-manohara-śabdārtha-śarīre lokottara-rasa-prāṇake[13]

—Which means " In a *kāvya* with its body of Word and Sense beautified with poetic qualities and figures of speech and ensouled with transcendental-*alaukika-rasa*."

For this description clearly refers to *rasa* as the (very) life of *kāvya*.

Incidentally, it may be noted that Ruyyaka while commenting on *kavi-vyāpāra* occurring in MB's definition points to Bhaṭṭa Tota's statement: '*Kaveḥ karma kāvyam*'

(*Kāvyakautuka*)[14] observes that MB does not find this etymological explanation quite attractive-satisfactory. MB wants to emphasize that *kavya* is not any kind of poet's activity but such activity as is essentially of the nature of harmonious arrangement of the *vibhāva*s and the like, and which invariably leads to the manifestation of *rasa*.

Among later writers on Poetics, it is Viśvanātha who gives his definition of *kāvya* as:

Vākyaṁ rasātmakaṁ kāvyam[15] /

—Which means ' Poetry is a sentence the soul whereof is *rasa*:

This definition is in essence identical with that of MB.

The Cause (kāraṇa or hetu) of kāvya: Writers on Poetics, generally speaking, set forth *Pratibhā* (or *śakti*) (the faculty of imagination), *vyutpatti* (proficiency arising from the observation of the ways of the world, the *śāstra*s, poetical works

12 *Dhvanyāloka-locana*, I. p. 59.

13 *Nāṭya-śāstra* I. *Abhinavabhāratī*, p. 36, GOS. edn., 1992

14 *Vyaktiviveka-vyākhyāna* p. 95

कविव्यापारः । अनेन कवेः कर्म काव्यमिति काव्यकौतुक-विहितां काव्यस्य शब्दव्युत्पत्तिं कविमूलकाव्यत्वप्रतिपादिकां दर्शयति ।...तत् पुनरस्य ग्रन्थकृतो नावर्जकम् ...कविव्यापारश्च न सामान्येन किन्तु विभावादिघटनास्वभावः । अत एव नियमेन रसापेक्षी ।

15 *Sāhityadarpaṇa*, I. 3

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

and the like) and *abhyāsa* (practice under the instruction of those who know how to produce poetry and offer fair and just criticism)—these three, in the words of Mammaṭa conjointly form (and not severally or separately) the cause of poetry.

MB, however, nowhere in his treatise pointedly and prominently deals with this topic. In one *kārikā* (I.66) he just refers to *vyutpatti* and *śakti* (which obviously stands for *pratibhā*). But at another place he devotes two *kārikās* (II.117-118) for a vivid and graphic description of *pratibhā*. "*Pratibhā* is that intellectual function of the poet whose mind is concentrated (*stimita*) on thinking about words and meanings that are appropriate to *rasa*s. It arises for a moment from the contact of the poet's mind with the essential nature of the *ātmun*)"
" It is that which makes the things that exist in all the three worlds seem as if they were right before our very eyes, and (hence) it is known as the third eye of Śiva ".[16]

MB at this point informs us that he has discussed and dealt with the doctrine of *pratibhā* in another work of his, called *Tattvoktikośa* and on this account it has not been dealt with here at length.[17]

MB, it would seem, anticipates Paṇḍitarāja Jagannatha who, in his far-famed *Rasa-gaṅgādhara*, thus defines *pratibhā* :

Tasya (kāvyasya) ca kāraṇaṁ kevalā pratibhā /
Sā ca kāvya-ghaṭanānukūla-śabdārthopasthitiḥ /

Pratibhā (the faculty of imagination) alone (and no other factor or factors like *vyutpatti* or *abhyāsa* (singly or conjointly) is the cause of *kāvya* /
It (that *Pratibhā*) presents sudden flashes of words and meanings or ideas that are favourable for or appropriate to the creation or composition of *kāvya*.

MB does not seem to have explained anywhere in his work the two terms *Vyutpatti* and *abhyāsa*. It is not unlikely that he regards *pratibhā* as the sole cause of *kāvya*.[18]

In conclusion, it would seem that MB regards *Vyutpatti* as the purpose, *rasa* as the most vital constituent and *pratibhā* as the sole cause of *kāvya*.

---

16 As translated by Masson & Patwardhan in *Śāntarasa*, BORI, Pune, 1969, pp. 19-20

17 VV. II. 119 :

इत्यादि प्रतिभातत्त्वमस्माभिरुपपादितम् ।
शास्त्रे तत्त्वोक्तिकोशाख्य इति नेह प्रपञ्चितम् ॥

18 *Rasagaṅgādhara*, NS. edn., 1939, p. 9.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

THE MṚGA-PAKṢI-ŚĀSTRAM : A DETAILED APPRAISAL

By

J. P. THAKER*

The Oriental Institute, Vadodara possesses a manuscript of a very interesting work entitled *Mṛga-pakṣi-śāstram* composed by a Jaina author named Haṃsadeva probably in the thirteenth century A.D. As such it is, in all probability, the oldest treatise of the world on Animals and Birds. The writer of this paper wrote a paper in Gujarati on this manuscript which was published in the *Vasanta-pañcamī* issue (X.2) of the Institute's Gujarati Research Quarterly '*Svādhyāya*' (pp. 184-200). It was very well received by scholars and the late Shri Agarachand Nahata of Bikaner got it translated into Hindi and published it in a Felicitation Volume.

The writer intended to edit it for the prestigeous Gaekwad's Oriental Series. For this purpose he tried to find out if any manuscript is available elsewhere. From the data gathered for the *New Catalogus Catalogorum* it was found out that the work had already been published with English translation by V. Vijayaraghavacharya from P. N. Press, Kalahasti as early as in 1927 and that a copy of the printed book is available at the India Office Library, London and MC Gill University Library, Montreal, Canada. The writer is highly thankful to Dr. N. Gangadharan, I/c Head of the Department of Sanskrit, University of Madras for this valuable information.

The Shrimati Hansa Mehta Library (i.e the University Library) of M. S. University of Baroda, Vadodara also possesses a copy of only the English Translation of the *Mṛga-pakṣi-śāstra* or Science of Animals and Birds (Zoology in India), translated by M. Sundaracharya and published by V. Krishnaswami at Kalahasti in 1927 A.D. Though the name of the translator differs, both these seem to be copies of the same publication!

On learning that the treatise had already been published, the writer dropped the idea of editing it for the internationally reputed G.O. Series. Due to persistence of some friends, however, it is felt advisable to publish a detailed appraisal of the work for the benefit of the scholars. Hence this endeavour.

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June 1995 Issue, pp. 115-131.

* 69, Manisha Society, Old Padra Road, Baroda-390 020.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The Manuscript :

The manuscript bears Accession no. 13516 and consists of 163 leaves, 28.5 × 21 cms. in size. It is written in Sanskrit verse in Devanāgarī characters. The exact title of the work is : "*Bharatakaṇḍastha-nānāvidha-mṛga-pakṣi-jāti-svarūpa-nirūpaṇātmakaṃ Mṛga-pakṣi-śāstram.*"

It is divided into two sections:

(1) *Nānāvidha-mṛga-jāti-svarūpādi-varṇanam* and

(2) *Nānāvidha-pakṣi-jāti-svarūpādi-varṇanam.*

Introduction :

The work commences with a *Pūrva-pīṭhikā* or Introduction narrating the circumstances leading to the composition of the treatise, which may be summarised thus:

King Śauḍadeva of Jinapura was a brave and learned and famous king having a keen sense of duty and aesthetics.[1] Once he set out for hunting along with a company of selected warriors of his army. In due course he entered a dense forest.[2] He beheld therein lions, tigers, elephants,[3] antelopes, etc. and a variety of birds. Pleased at the sight of this precious treasure of Nature, the king was absorbed in such thoughts :

"Oh ! How wonderful is this Creation ! Though always intent on the enhancement and protection of my country, how have I become so cruel to be ready to kill these creatures? Such an activity of mine will perhaps destroy their very roots ! Therefore it is not fair to kill them. Each one of these has to be protected by me."

---

1 जीयाज्जिनपदस्थायी सर्वसामन्तसेवितः ।
शौंडदेवो नृपश्रेष्ठः शौर्यार्जितमहीतलः ॥
क्षत्रधर्मैरहस्यज्ञः प्रजापालनतत्परः ।
कवितारसवित् कीर्ति-धवलीकृतदिङ्मुखः ॥
समयज्ञश्च धर्मज्ञः सर्वशास्त्रविशारदः ।
जीयाज्जिनपुराधीशः समाश्लिष्टो जयश्रिया ॥ —Folio 1, ll. 9-14

2 ज्यानिनादेन सत्त्वानां भयमुत्पादयन् मुहुः ॥
नानामहीरुहच्छाया-निरस्तादित्यतेजसम् ।
महारण्यभुवं प्राप सर्वसत्त्वसमन्विताम् ॥ —Folio 1, ll. 18-20

3 क्वचिद्यूथपसंयुक्तान् क्वचित्स्वकरिणीयुतान् ।
क्वचिज्जलविहारोत्कान् नीलमेघनिभानिभान् ॥ —Folio 2, ll. 5-6

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

With such thoughts the kind king returned to his capital and the very next day he related to his assembly of scholars the details of his hunting expedition and declared : "The sports of those animals and birds captured my heart. So I want to learn about the behaviour of all creatures dwelling in the mountains and forests."

At this his minister Tārānanda entrusted the task to poet Haṃsadeva which resulted in the composition of the treatise under discussion.

Plan :

At the outset the poet gives the planning of his work and states that he has narrated the details regarding each one of the animals and birds in the following sequence :

(1) mating period, (2) conception, (3) delivery, (4) child-plays, (5) colour, (6) activities, (7) species, (8) the females, (9) life-span and (10) category.

At the close of the *Pūrva-pīṭhikā* or Introduction the poet clarifies that though there are many varieties of lion etc., he has treated in the present treatise only their main types.[4]

Twentyone genera of animals and fifteen of birds are dealt with in the work. We may look into the details of some of them.

Section-I : Animals

1. Lion :

Lions ordinarily resort to dense forests, caves and thickly grown groves. Their mating sensation goes to the extreme in monsoon, mostly at the age of six or seven years. Lionesses also get such sensation at the same age. Leaves 4 and 5 of the manuscript contain a nice description of their sexual sportings.

After conception the lioness starts taking less food, while her sleep, laziness and fatigue increase. It is the opinion of ancient writers that if proper care is not taken regarding these, there are chances of abhortion[5]. Keeping herself away from stormy wind and heat, she carries the foetus for nine, ten or in some cases even twelve months, closing her eyes. She delivers two stout cubs mostly after

---

4 गुणवर्णादिसंयोगैः सिंहाद्या बहुजातिकाः ॥
मुख्यजात्युदिता एव वर्ण्यन्तेऽत्र मया क्रमात् । —Folio 4, ll 6-7

5 प्राप्तगर्भा तु सा सिंही स्वल्पाहारा दिने दिने ॥
निद्रालस्यश्रमभर-क्रान्तदेहा भवेत् क्रमात् ।
अन्यथा गर्भविच्छेदः पूर्वसूरिभिरीरितः ॥ —Folio 5, ll. 12-14

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

summer sets in. Occasionally she delivers even three, four, five or six babes. A young one born before the starting of spring lacks strength and velocity.

After delivery the lioness gradually regains strength. The young one takes mother's milk in good quantity for one year. Thereafter the quantity starts decreasing and on completion of three years it attains youth.

Six types of Lion are enumerated :

(1) Simha, (2) Mṛgendra, (3) Pañcāsya, (4) Haryakṣa, (5) Kesarin and (6) Hari.

Simha is short-bodied, while Mṛgendra's body is more lofty and that of Hari is very short.[6] Simha possesses densely grown mane while that of Mṛgendra is somewhat longer. The body of Pañcāsya is longer, while mane is short. The mane of Haryakṣa covers the whole face, while that of Hari is quite insignificant.[7]

The lioness has a proportionately small body and a beardless face. She has very insignificant mane or sometimes does not have any mane at all. Her claws also are short. She conceives and delivers once or twice only.[8]

This genus lives at the most for twenty years[9] and it is considered as '*Rājasottama*' type of animal or most energetic one.[10]

2. Tiger :

Tigers reside in mountains and forests. They are deemed unintelligent. Their mating period is monsoon and autumn. If they are not angry in their youth, they become highly lustful. Tiger and tigress become eager for mating at the age of six years. After conception the tigress, even like the lioness, takes less food and she delivers after nine or ten months.

---

6 (1) सिंहा ह्रस्वशरीराश्च निरन्तरसटाभराः । —Folio 6, last line
(2) किञ्चित्तुङ्गशरीरास्तु मृगेन्द्राः कथिता बुधैः ॥ —Folio 7, l. 11
(3) नितरां ह्रस्वदेहास्तु हरयः परिकीर्तिताः ॥ —Folio 9, l 7

7 (1) निरन्तरसटाभराः । —Folio 6, last line
(2) दीर्घसटा मताः । —Folio 7, l. 12
(3) ह्रस्वसटा मताः । —Folio 8, l. 4
(4) दीर्घदेहा सटाभारसंवृताननकुप्यकाः ॥ —Folio 8, l. 14
(5) स्वल्पकोषाः स्वल्पसटाः श्वेतपीतशरीरकाः । —Folio 9, l. 8

8 एकवारप्रसवका द्विवारप्रसवाश्च ताः ।
प्रायो नातः परं गर्भ-युक्ता इति विनिश्चिताः ॥ —Folio 9, ll. 22-23

9 परमायुर्विंशतिकं सिंहानां परिकीर्तितम् । —Folio 10, l. 9

10 जातिक्रियास्वरूपेण ते मता राजसोत्तमाः ॥ —Folio 10, l. 20

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The tiger is generally three or four hands tall. His body is either full of spots or long lines, mostly yellow and sometimes of different colours. According to qualities and activities, tiger is stated to be of three types :

(1) Śārdūla, (2) Dvipin, and (3) Vyāghra

Śārdūla is lofty-bodied, while Dvipin has a short form and Vyāghra of medium size. The body of Śārdūla possesses very clear lines, while that of Dvipin mostly has spots and that of Vyāghra is full of variegated lines. Śārdūla and Dvipin have long hair while those of Vyāghra are soft.

Śārdūlas possess very unsteady yellow eyes. They are cruel and violent. Their faces appear dreadful due to their jaws and their long claws are their weapons. When angry, they lift their tails, but as soon as pacified, they give movement to them. Being quite tall, they are skilled in killing animals by leaping upon them. Their faces are covered with beards and they emit out foams from their mouths. When hungry, they become very angry and they are less lustful.

Their bodies are either white or yellow and bellies are thin. The soles of their paws, tongue and eyes are red. They feel sleepy and lazy in their childhood and are quite passionate in their youth.

Vyāghras too have red tongues. They suddenly leap out of thickets of trees. It is very difficult to catch or control them. Their faces are dirty and dark and they become thin in their youth.

Tigers' youth is quite similar to that of lions, when they become eager to kill antelopes and goats.

Tigresses are more peaceful and less wrathful. Being more thirsty in the afternoon, they resort to shades. They have scanty or no beard at all. They have red spots on their bellies and the soles of their paws also are ruddy. They conceive at the age of four to five years. Their delivery and number of young ones also resemble those of lionesses.

The highest limit of the youth of this genus is ten years and their span of life is sixteen years. It being very difficult to catch hold of tigers, they should be entrapped during their childhood as in the case of lions. It is easy to catch them in the cool season, as they do not get so angry during that time.

The tender-skinned young ones of the tigers should be trained with effort; because it is their very nature to keep away from conciliatory words.

According to their movements and nature tigers are considered '*Rājasa-madhyama*' or having mediocre energy.[11]

---

11 परमायुः षोडशक-मेतेषां परिकीर्तितम् ।
* * *
तस्मात् शिशिरकाले ते स्वल्पकोपाः सुखग्रहाः ॥
* * *
क्रियाभेदात्स्वभावाच्च व्याघ्रा राजसमध्यमाः । —Folio 14, ll. 7, 14, 17

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

It will be clear from the above details that the tiger can in no way compete with the lion either in grandeur or in nobility. As such lion appears to be more suited than tiger as the 'National Animal' of India.

3. **Hyena:**

Two types of the Hyena are given here which are named as 'Tarakṣu' and 'Mṛgaghna.' The highest limit of their life is fourteen years. Regarded as a younger brother (*anuja*) of the tiger, this genus cannot be caught so easily even as the tiger. Being cruel and stupid, it is placed in the class of '*Rājasādhama*' or the lowest among the energetic ones.[12]

4. **Bear:**

The Bear is of three types called 'Ṛkṣa', 'Acchabhalla' and 'Bhallūka.' It is placed in the category of '*Tāmasādhama*' animals i.e. the lowest among those possessing the *Tamas* quality.[13]

5. **Rhinoceros.**

The Rhinoceros appears like a trunk-less elephant. Black in colour, short-tailed and silly, it steps forth quite slowly. It is of two types viz. (1) Gaṇḍaka and (2) Khaḍga. The body of Gaṇḍaka is black, sometimes possessing white spots; while that of the Khaḍga is dark blue in colour with red spots or red and white spots therein. This animal grows old after twenty years of age and the highest limit of its life span is thirty-two years.[14] It is also placed in the '*Tāmasādhama*' category i.e. the lowest among the animals possessing the *Tamas* quality.

6. **Elephant :**

The general qualities of the Elephant are enumerated in this way : living in forest, black-bodied, pleasing to the eyes, fond of hunting, possessing pleasant movements, firm in pacing, having small eyes and large ears, big-bellied, possessing a stick-like trunk and two tusks, causing destruction of enemies, leading to prosperity, enhancer of the strength of one's army and propitious to the nation.

At the age of nine or ten years they secure full-blown youth and start rutting.

---

12 तरक्षवो द्विधा लोके व्याघ्राणामनुजा मताः ।
* * *
एतेषां तु वयःकालः चतुर्दशसमो मतः ॥
* * *
व्याघ्रवच्च मुखग्राहा-श्चैते ताडनयोग्यकाः ।
* * *
क्रूरत्वान्मन्दबुद्धित्वात् त एते राजसाधमाः ॥ — Fol. 14. l. 20; Fol. 16, ll. 4, 5, 7

13 चतुर्दश तु वर्षाणि भल्लूकानां परं वयः ॥
अल्पत्वान्मन्दबुद्धित्वात् त एते तामसाधमाः । —Folio 20, ll. 6-7

14 अतीते विंशके वर्षे जरैतेषामुदीरिता ।
समा द्विषोडश पर-मायुरेषां प्रकीर्तिता ॥ —Folio 22, ll. 9-11

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The elephantess delivers on completion of 21 or 22 of 24 months after conception. The young one lives in its mother's company for one year and thereafter it starts moving about dauntlessly at its own sweet will.

As many as 13 types of this genus are enumerated by our author, the characteristics whereof may be summarised thus :

(1) Dantin : The distinctive characteristics of this species of elephants are : dark-blue skin, huge tusks, height measuring six hands, long trunk, bravery, cleverness, confirmed valour, fondness for hunting, gentleness of sound and eyes, long legs, big penis, slow and grave gait, huge body and long tail.

(2) Dantāvala: Lofty huge body, black skin, heavy temples, high speed, big head, promptness, high intelligence, smartness in fighting, fondness for water-sports, interest in playing in mud and dust, strong remembrance, gentleness on being trained, odorous body, serious appearance, deep rattling and voracity.

(3) Hastin : Slow movements, slight valourlessness, remembering of previous dislikes, charming frame, affection for the master, eagerness to finish tasks, big penis, fondness for sporting in mud, dust and water, fickle eyes, attraction towards vocal and instrumental music and lethargic attitude in youth.

(4) Dvirada : Clean tusks, short but stout heavy body, thick trunk, broad temples, slow movements, fondness for diving in water,easily being fatigued, timid nature, handsome body, liking for decorations, complying with the master's desires, extremely dark body and long breaths.

(5) Gaja : Huge body, attractive blue colour, devoid of pride and anger, powerfulness, capability for any work of labour, big belly, slight darkness of tusks, frequent movement of long thick trunk and red spots on the face.

Over and above these, there are eight other varieties named as under :

(6) Bhadragaja; (7) Mandagaja; (8) Mṛgagaja (thin body, trunk and tusks, long legs, less strength, big eyes, short tail, ugly appearance, unsteady mind, smoky colour); (9) Saṅkīrṇa-gaja (being satisfied with grass); (10) Mataṅgaja; (11) Padmin; (12) Ibha (roaring like clouds, not so high nor so low, very difficult to be caught and trained) and (13) Stamberama (short body, less food, not so fatty nor so thin, possessing auspicious odour and shadow).

The female elephants do not have tusks. They get three or four cubs.

After forty both he and she elephants grow old and the highest limit of their life is stated to be a hundred years.[15]

---

15 करिणां करिणीनां च चत्वारिंशद्वयोवधि ।
बलसम्पत्पूर्णशोभा तदूर्ध्वं जरयान्विता: ॥ —Folio 31, ll. 17-18
शतं वर्षाणि करिणां परमायुरितीरितम ॥ —Folio 32, l. 4

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

We meet here with a clear and significant statement that according to Sunandaka, elephants are precious jewels.[16] They are placed in the '*Rājasottama*' category.

7. **Horse:**

Seven species of the Horse are enumerated here:

(1) Turaṅga (white, tall, possessing long neck, excellent);

(2) Aśva (red, four hands high, possessing conical ears, long back, long tail);

(3) Ghoṭaka (black, somewhat lower in height, charming teeth, speedy, neighing every now and then);

(4) Arvat (variegated short body, slow speed);

(5) Vāha (white face and legs, red belly, long neck, long body, red tongue, sometimes white-bodied);

(6) Gandharva (having spots or circles of various colours, high, red body and white face or possessing face, back, chest and tail all white, red hoofs, front part of the body either white or red, chief of horses);

(7) Haya (long mane).

This genus has its youth from five to sixteen years of age. Its span of life is 25 years.[17]

8. **Camel:**

The Camel is of four types:

(1) Uṣṭra (yellow, six or seven hands high);

(2) Kramelaka (ash-coloured);

(3) Dāseraka (white, ten hands high) and

(4) Mahāṅga (long neck, smoky colour)

Their span of life is of 30 years.[18]

9. **Bull (Ox)**

Seven varieties of the Bull are enumerated here:

(1) Ukṣan (white, fatty, short horns);

(2) Balīvarda (tall, well-nourished body, white or red, curved horns, long tail);

(3) Ṛṣabha (long horns, black colour, medium size, huge hump);

(4) Vṛṣa (short body, red eyes);

(5) Anaḍvān (variegated, very smooth body);

---

16 अनर्घं रत्नमित्येव गजमाह सुनन्दकः ॥ —Folio 32, l. 2

17 आपञ्चमात् षोडशका-वधि तेषां तु यौवनम् ॥

* * *

पञ्चविंशतिवर्षाणि वाहानां परमं वयः । —Folio 37, ll. 21, 24

18 त्रिंशद्वर्षाणि तेषां तु परमायुः प्रकीर्तितम् ॥ —Folio 40, l. 21

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

(6) Mahokṣa (lofty huge body, long tail, big head) and

(7) Saurabheya (very bulky body, height four hands or even more, white).

Short-bodied oxen are to be avoided by farmers.

The highest limit of the youth of this genus is twelve years and their life-span is of twenty years.[19] They are '*Rājasottama*' cattle.

10. Cow :

Two types of the Cow are mentioned:

(1) Go (short horns, body not so high nor so low, long tail, white, less food) and (2) Dhenu (different colours, white back, face and belly red and black and proportionately long horns, somewhat lofty body, very long tail).

The cows have a small hump. They are regarded as religious deities possessing lustre of excellence. Their youth is of four to five years and their life-span is the same as that of the oxen. The seasons of Hemanta and Śiśira i.e. the cold season is the time of their sexual sports. They deliver at the age of ten years. A cow has ordinarily four to five calves.

11 Monkey:

Eight varieties of the Monkey are enumerated here:

(1) Kapi (slightly lofty red body, face also red,[20] long tail, jaws and claws);

(2) Plavaṅga (proportionate red and black body, short hair, black back);

(3) Śākhāmṛga (grey lofty body, red face, long jaws and claws, gross body and waist);

(4) Valimukha (black long face, lofty gross body, long hard hair, ungrateful);

(5) Markaṭa (black-red-white short rough body, thin limbs and legs, long tail);

(6) Vānara (various colours, resembling human beings, lofty body, bulky belly, large head and temples, ungrateful and afraid of cold and heat);

(7) Kisa (constantly speaking and eating, long legs, playful, red-white colour) and

---

19 ह्रस्वगात्राश्च ते वर्ज्याः सन्ततं तु कृषीवलैः ।
द्वादशावधि तेषां तु यौवनं परिकीर्तितम् ॥
* * *
वृषभाणां परं चायुर्विंशतिः परिकीर्तिता ।
क्रियाजातिप्रभेदेन ते मता राजसोत्तमाः ॥ —Fol. 55, ll. 22-23; Fol. 56, ll. 1-2

20 कपयो रक्तदेहाश्च नितरां रक्तवक्त्रकाः ॥
किंचित्तुङ्गशरीराश्च सन्ततं कोपभारकाः ॥ —Folio 12, last two lines

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

(8) Vanaukasa (very lofty black large body, very rough long bristles, black face, limbs resembling those of a bear, glowing eyes. Some have tiny hair and are devoid of the tail.)[21]

The highest limit of the youth of these '*Tāmasādhama*' animals is seven years and their span of life is regarded as ten years. The cold season (Hemanta) and autumn are regarded as their mating time. The females of this genus deliver the foetus of three or four months and protect their young ones for two to three months.

*

At the close of the first Section describing the nature etc. of the different genera of animals the author requests kings and other people to preserve these animals—which statement very well suits the modern Preserve Wild Life Scheme. It is clearly stated that human beings devoid of such animals do not get happiness and satisfaction. Animals are considered here as belonging to middle stage of the Creation. They are stated even as promoters of the welfare of the nation. It is further advised that the evil ones among the animals should be brought to senses by due punishment.[22] The religious significance of preservation and taming of cows is specifically brought out here.[23]

Section—II Birds

The second Section commences with the twenty-third species. It is specified at the outset that the birds, though devoid of speech and hands, possess subtle

---

21 केचित्तु क्षुद्रबालास्ते केचित्पुच्छविहीनकाः । —Folio 76, l. 1

22 अतस्ते भूमिपैरन्यै रक्षणीयाश्च यत्नतः ।
मृगहीना नरा लोके सौख्यसन्तोषवर्जिताः ॥
धर्महीनास्तेऽधमाश्च पापिष्ठाश्च प्रकीर्तिताः ।
अतो यथाशक्ति नरै-र्मृगसंरक्षणं हितम् ॥
धर्म्यं यशस्यमायुष्य-मिहामुत्र फलप्रदम् । —Folio 92, ll. 19-23
* * *
यथोत्तमा नरा लोके गण्यन्ते सृष्टिकर्मणि ।
तथा मृगा मध्यमास्ते वाङ्हीना बुद्धिसंयुताः ॥
नानाकार्यक्षमा नित्यं नरदेवहितप्रदाः ।
राष्ट्राणां क्षेमजनकाः सर्वसद्गुणसंयुताः ॥
ये नीचा दुर्गुणोपेताः शिक्ष्यास्ते तु यथाक्रमम् ।
गतदुर्गुणमोहाद्याः कार्यदक्षा भवन्ति हि ॥ —Folio 93, ll. 3-8

23 गवां रक्षणतो दानात् नरा निर्धूतकल्मषाः ।
प्राप्नुवन्ति श्रियं दिव्यां देवानामपि दुर्लभाम् ॥ —Folio 93, ll. 1-2

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

intelligence like human beings.[24] They are stated to be enhancing the passion of ladies and the poet makes an earnest appeal to tame and preserve them also.[25] The depiction of the birds begins quite suitably with that of the Swans, even as the description of the animals started with that of the Lions.

1. Swan :

Seven varieties of the Swan are enumerated here :

(1) Haṃsa (slightly short body, long neck, red soles of the feet, and mostly the bill also is red, the *Best of the Birds*);[26]

(2) Cakrāṅga (reddish face wings back and legs, big body, very short legs, reddish eyes very long tail, fond of resorting to cold places);

(3) Mānasavāsin (red beak, thick red tail, pearl-white colour, straight body);

(4) Rājahaṃsa (whiteness resembling that of full-moon, beaks and legs red, producing enticing notes, somewhat lofty body, flying very high in the sky);

(5) Mallikākṣa (beak and leg-soles red, blackish white colour, somewhat short body having variegated spots, long and curved tail);

(6) Kadamba (symmetrical body of white and dark-blue colour) and

(7) Kalahaṃsa (bluish wings, red beak, slightly lofty white body, curved neck, circular blackish tail, yellowish white legs, bulky belly, long bristles).

The youth of this genus continues from the second to the fifth year of age. Their life-span is of seven years. This genus of birds is stated here as '*Rājasottama*'[27] or the best among the energetic ones.

---

24 वाग्भिः करैर्विहीनास्ते नरवत्सूक्ष्मबुद्धयः ॥ —Folio 95, ll. 12

25 कामवृद्धिकराश्चेषां मृगाक्षीणां विशेषतः ॥
वागुरायोगबन्धाद्यै-स्ते लभ्या बालपोतकाः ।
शिक्षणीयाश्च यत्नेन रक्षणीयाश्च सर्वदा ॥
तदानीमेव हि नृणां जन्मसाफल्यमीरितम् ।
नोपकुर्वन्ति ये लोके प्राणिनां विविधात्मनाम् ॥
तेषां जन्म वृथैव स्यादिति प्राचो वदन्ति ते ।
तस्मात्सर्वप्रयत्नेन लालनीयाश्च पक्षिणः ॥
रक्षणीयाश्च विधिवत् श्रेयोलाभादिकांक्षिभिः । —Folio 96, ll 17-24

26 पतत्रिपरिषन्मध्ये हंसा एवोत्तमा मताः । —Folio 97, l 12

27 हंसा द्विवर्षकाः पूर्ण-यौवनेन च भासुराः ।
* * *
पञ्चवर्षावधि वय-स्तेषां यौवनमीरितम् ।
* * *
सप्तवर्षाणि हंसानां परमायुः प्रकीर्तितम् ।
स्वभावजातिभेदाद्यै-स्ते मता राजसोत्तमाः ॥ —Folio 100, ll. 15, 17, 21-22

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

2. Crow :

The Crow is considered as a village bird of only one eye and devoid of intelligence. It is stated to be of twelve varieties thus :

(1) Kāka (dark black colour, thick hard bristles, long bill, habituated to jump here and there, somewhat harsh sound, living in groups, timid, lazy but having minute observation);

(2) Karaṭa (long wings, small bill, brave, fond of swimming in water);

(3) Balipuṣṭa (dark blue colour, smooth body, very small bill belly and tail, attractive notes, keeping away from mean tasks, sleeping at noon, lonely);

(4) Sakṛtpraja (lofty body, broad wings, slightly long legs, bulky head and belly, covetous of flesh, quarrelsome, whitish throat, dispassionate, laying eggs only once);

(5) Dhvāṅkṣa (dense blue colour, very long bill, long legs, dreadful sound);

(6) Ātmaghoṣa (producing notes every now and then, feigning to be singing, not so black nor so blue, slightly lofty, living alone, fond of catching small fish);

(7) Parabhṛt (attractive blue colour, white edges of wings, very tiny bill, pleasing sound, expert in constructing nests, nourishing cuckoo's eggs);

(8 Vāyasa (dense black colour, very hard wings, sharp bill, fond of mounting the hunches of he and she buffaloes, goats, bulls etc., rising from sleep in moonlight);

(9) Cirajivin (neck, chest and wings white, black elsewhere, slightly lofty body, afraid of swimming, cruel sounds, stiff figure, deceptive, looking behind with one eye every now and then);

(10) Maukali (very short white and black body, beautiful wings, fond of water-sports, variegated spots on the edges of hair and wings, very tiny bill, eating rice, excretion etc., singing charmingly);

(11) Droṇakāka (long body, dense black colour, very long beak, broad wings, abundant harsh bristles, white spots on the body, long legs, sharp claws, cruel voice); and

(12) Kākola (cruel voice, long neck and back, hard bristles).

The limit of the youth of the crows is the age of four years and their life-span is of five years They are placed in the '*Tāmasādhama*' category.

3. Peacock :

We get ample information from this work about Peacock, the National Bird of India, as well. A concise rendering of the same is as under:

The charming limbs of the peacocks are rich in glorious blue and red. They abound in variegated plumage which they spread forth and perform a variety of dances when in joy. Especially on the advent of monsoon they rejoice

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

and thrive and produce cheerful notes. Of peaceful mind, these birds tend to stay in places inhabited by human beings, though generally they are found dwelling in bowers or on the branches of trees. Even like parrots, they are of noble character and prove to be ornamental when domesticated. Their food is fruits and worms as well as milk and other vegetable materials. Gifted with sharp intelligence, they are devoid of such undesirable qualities as anger and infatuation. Of comforting voice, they like to be tamed. Afraid of cold, wind and heat, they live in shades. They are always desirous of doing benevolence to all birds. In monsoon and summer their sexual passion grows stronger. They reach their prime of youth at the age of a year and a half, when they seek the company of the pea-hens. They are oviparous and the eggs are properly nourished by the pea-hen mothers. The peacocks are of six types viz. Mayūra, Barhin, Nīlakaṇṭha, Bhujaṅgabhuk, Śikhāvala and Kekin.

(1) *Mayūra :* This species is blue-coloured, with slightly lofty body and long neck and legs. Adorned with large plumes. it is fond of strutting forth with frequent cries of " Kreṃ-Kreṃ. " Generally at sun-set the Mayūras like to dance in a variety of ways. Though they do not eat much, they are passionate. Quiet by nature, they are devoid of anger, tender in touch and very timid. They rejoice at the thunderings of clouds, have slightly gross bodies, feel sleepy in heat and possess comforting speech.

(2) *Barhin :* Peacocks of this second veriety, adorned as they are with lustre and vitality, possess very lofty bodies rich in variegated specks. Though their abundant plumes are quite expansive, they are always quick in walking. They are found always eating something. Slightly angry, in youth they are fascinating (*hṛdya*) and passionate (*lāsya*), when, especially at the two twilights, they approach their females. With tiny bills, very long legs and large wings, they generally resort to shady places and enjoy evening the most. Dwelling in cool places, they always produce comforting notes. Submissive to human beings as they are, they can be easily trained and are easily obtainable. As such the Barhins enhance their master's welfare.

(3) *Nīlakaṇṭha :* Not only the neck but all the limos of the Nīlakaṇṭha are blue. Ever engaged in jumping, they are somewhat short-bodied and short-legged. Worth fondling, even like children, specially by young ladies, they are fond of singing and on cloudy days they perform a variety of dances. Being very passionate, they keep constant company of females. They do not sleep much during the night, nor do they entertain such sensations as anger, infatuation etc. They frequent pleasure—groves, gardens and terraces. Slightly large-eyed and with the tuft on the head very charming, the Nīlakaṇṭhas are ascertained to be desirous of eating fresh corn. Of pleasant speech, they generally enhance the

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

passion of passionate ladies. When hungry, they become angry. Splendid with variegated specks and fond of water-sports, the Nīlakaṇṭhas give out agreeable odour.

(4) *Bhujaṅgabhuk :* Desirous of forest-life, these peacocks possess eyes reddened with wrath. Having brlliant but short bodies, they would readily catch snakes. Especially in the morning they produce loud sounds. Benevolent to all birds, they roam on the banks of lotus-ponds. Pleased with evening breezes, addicted to flesh-eating and possessing rough hair, when angry, they would not hesitate to do any heinous deed, nor would they tolerate human-odour. They do not eat much nor do they entertain much passion. Of violent speed, gait and actions, they are thin-bodied and thin-legged and are a horror to tiny birds. Devoid of amorous sports, they blow out little stink, are devoid of agreeable speech and as such should be avoided by those who are desirous of welfare.[28]

(5) *Sikhāvala* : Peacocks of this type are red and blue. They are somewhat short-bodied and possess variegated specks. Generally having tender hair and very long necks, some of them have long bills and are fond of roaming about constantly. Loving their master as they do, they are eager to live in places inhabited by human beings. Contented, they dance when passionate pea-hens dance. They possess very charming wings and are worth fondling like children. Though they like to be domesticated, at sunset they wish to have freedom of movement. Eating flesh, vegetable food (*anna*) and fruit, they are endowed with sharp intellect. They can be easily caught and trained and are pleasant to look at.

(6) *Kekin* : The Kekins are fond of producing the *kekā* notes.[29] They move about in the streets without any fear from human beings. Not very lofty and having many dwellings, they abound in variegated specks and are very soft to touch. At an interval of two *ghaṭikās*[30] they exhibit their dance etc. Dwelling

---

28 सान्त्ववाग्विमुखाश्चैव ते वर्ज्याः शुभकांक्षिभिः । —Folio 140, l.1

The term **मयूरव्यंसक** 'the cunning peacock' treated of by Pāṇini, probably refers to this variety of the pea-fowl. *Vide :*

" मयूरव्यंसकादयश्च ॥ मयूरव्यंसक—छात्रव्यंसक—कम्बोजमुण्ड—यवनमुण्ड ।
.....आकृतिगणोऽयम् ॥ .....इति मयूरव्यंसकादयः ॥ "

—Pāṇini, II. I. 72

29 The *Baudhāyana Śrauta Sūtra* points to the garrulous nature of the peacock in the following passage :

" शुके मे हरिमा॰ मयूरे मे जल्प्या वृषे मे जरा चाषे मे पापवादोऽप्सु मे श्रमो ब्रह्मोज्झे मे किल्बिषमपेहि... " II. V. 22. This may probably refer to the *Kekin* variety of the peacock.

30 1 *ghaṭikā* = 24 minutes

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

on the banks of lakes, tanks and step-wells as also under bower-shades, in summer their bodies are tortured by the sun's heat, their voice is choked up and they become eager to embrace their beloveds. With eyes ruddy like saffron and legs also red, they avoid reprehensible tasks and are adorned with agreeable qualities. In this way the Kekins are stated to possess a variety of charming qualities.

Pea-Hens: The peahens, too, have similar qualities, with the exception of the crest on the head, which they lack. They are in the habit of shaking their necks continuously. Their wings are charming as also their gait. Decked with the colours of a rainbow, their bodies are comparatively smaller in stature. They have generally a quiet and contented nature.

Peacocks are generally forest-birds. The period of their youth is said to continue up to the age of five years, whereafter they become old. The highest limit of their life is six years.

They are considered to be the best among the '*Rājasa*' birds as understood from the varieties of their genus, their activities and the like.[31]

This depiction reveals the propriety of the Peacock being declared as the *National Bird of India*.

*

After the description of the different varieties of Animals and Birds, the poet again makes an appeal in conclusion to the kings to manage to preserve them all with special effort.[32] He further clarifies that in the present work he has described only those animals and birds which belong to the pure genera and that he has not included therein hybrid classes thereof arisen out of intermingling of the different species.

The Author

The name of the author of this treatise is given therein as *Haṃsadeva*. All the same we do not get any further information regarding the poet. The manuscript was obtained by the Oriental Institute, Vadodara, in 1930 A.D. from Pt. V. Vijayaraghavacharya, a learned Government Epigraphist of Tirupati (Andhra Pradesh). It is a transcript of some older manuscript details whereof are not known. He has mentioned on the title page that the author was a Jaina poet of the thirteenth century A.D.

We do not get any reference to this *Haṃsadeva* or his treatise *Mṛgapakṣi-śāstram* in Aufretch's *Catalogus Catalogorum*, nor do we find the same in M. Winternitz's *A History of Indian Literature* and Krishnamachari's *History of*

---

31 पञ्चवर्षावधिवय-स्तेषां यौवनमीरितम् ।
षड्वर्षाणि मयूराणां परमायुर्विनिश्चितम् ॥
जातिक्रियादिभेदेन ते मता राजसोत्तमाः । —Folio 141, ll 9-11

32 तच्च ज्ञात्वा नृपश्रेष्ठाः रक्षयेयुः प्रयत्नतः ॥ —Folio 162, l. 6

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Sanskrit Literature Pt. Gaurishankar Hirachand Oza has, however, referred to this work in his lectures in Hindi on "*Madhyakālīna Bhāratīya Saṃskṛti*" (i.e. Mediaeval Indian Culture).[33] Similarly, Vachaspati Gairola has referred to both the work and its author in his "*History of Sanskrit Literature*" based on Pt. Ozā's reference.[34] At both these places the *Mṛgapakṣiśāstram* is considered as an important treatise, but no further details are given there. Hence these references do not help us in finding out any more details regarding the author.

At the outset, even before stating the names of the author and his work, our treatise bears the following statement in usual Devanāgarī characters :

// *Śrīḥ* // *Śrījinaśāsanam* //

Moreover, the very first verse pronounces a blessing for the victory of "*Jinapadasthāyī Nṛpaśreṣṭha Śauḍadeva*".[35] Again, this king is declared as the ruler of Jinapura in the third verse.[36] We can safely conclude from these references that *Haṃsadeva* was a follower of the Jaina religion.

In the colophons of both the sections of the work it is clearly stated that poet *Haṃsadeva* was a resident of a place called Maṇḍaka.[37] It can not, however, be decided as to which place exactly is meant by this term. Probably it may refer to the ancient town named Māṇḍu situated near the city of Dhāra in Madhya Pradesh. At present it is called either Māṇḍu or Maṇḍogaḍha. During the Muslim rule it had become the Capital of Mālavā. This deserted town situated on a table-land 1944 ft. high on the bank of the Narmadā is believed to have been established in 313 A.D. At that time it was a highly prosperous place surrounded by a protective wall 37 miles long. It had been protected by digging a ditch round about by the Muslim ruler Hosang Ghori in the fourteenth century. In 1526, however, it was conquered by Sultan Bahadurshah of Gujarat and was

---

33 Oza, G. H. : '*Madhyakālīna Bhāratīya Saṃskṛti*' Gujarati Translation, Gujarāta Vidyā Sabhā, Amadāvada (Ahmedabad), 1933, pp. 114-115.

34 Gairola, Vachaspati : '*Saṃskṛta Sāhitya kā Itihāsa*' (in Hindi), Chaukhamba Vidyabhavana, Varansi, 1960, p. 731.

35 जीयाज्जिनपदस्थायी सर्वसामन्तसेवितः ।
शौडदेवो नृपश्रेष्ठः शौर्यार्जितमहीतलः ॥ —Folio 1, ll. 9-10

36 जीयाज्जिनपुराधीशः समाश्लिष्टो जयश्रिया ॥ —Folio 1, l. 14

37 (1) इति **मण्डकग्रामवासिना** श्रीहंसदेवेन विरचिते मृगपक्षिशास्त्रे नानाविधमृगजातिस्वरूपादिवर्णनं नाम प्रथमो भागः समाप्तः ॥ —Folio 94, ll. 7-10

(2) इति **मण्डकग्रामवासिना** श्रीहंसदेवेन विरचिते मृगपक्षिशास्त्रे नानाविधपक्षिजातिस्वरूपादिवर्णनं नाम द्वितीयो भागः ॥ —Folio 1, 163, ll. 5-7

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

conjoined with his territory. Thereafter it went under the rule of Emperor Akbar in 1570.[38] At present this place is known for its ancient remnants, but these remnants are mostly of the Muslim period.

It is mentioned in the work itself, as already stated, that it was composed at the instance of king Śauḍadeva of Jinapura.[39] All the same both these names seem to have merely been the creation of the poet's imagination! The name Jinapura appears to have been employed to indicate a place under full influence of non-violence. The importance of the composition of such a treatise as the *Mrgapakṣiśāstram* can be established only if non-violence is practised towards Animals and Birds. No king named Śauḍadeva or Śauḍhadeva is known to History. If the scribe has made an error in writing this name, and if we conjecture that the real name of the king might be Śaurideva, it can be regarded to mean "a king of Mathurā." The term *Jinapura* can well suit this well-known place of Śrīkṛṣṇa who is known as "*Gopāla*" and "*Govardhanadhārin.*" But this is just a conjecture. No evidences are available in this connection and therefore nothing certain can be proclaimed regarding all these points. The description of the forest furnished at the commencement of the work is also quite usual and as such it cannot indicate any particular forest. Thus that also cannot help in inferring the native place of the poet or the king. The minister Tārānanda also does not appear to have been known to History. As such all these details cannot throw any light either on *Haṃsadeva* or his native place, nor can the age of the poet be inferred from the same.

One thing, however, will be brought out by the above brief account and it is that the treatise itself is very important looking to the subject-matter and its treatment.

---

38 *Hindī Viśvakośa*, Vol. 17, pp. 353[b] and 354[a]

39 (1) शौडदेवो नृपश्रेष्ठः शौर्यार्जितमहीतलः ॥ —Fol. 1, l. 10

(2) जीयाज्जिनपुराधीशः समाश्लिष्टो जयश्रिया ॥ —Fol. 1, l. 14

(3) शय्योत्थाय ततः शौडमहीपालो मुदान्वितः । —Fol. 3, l. 3.

(4) शौडभूमिवलशासनाज्ञया
तन्मनःकमलसूर्यपादकैः ।
वर्णनक्रमपदैर्मया क्रमाद्
गुंभितं हि मृगपक्षिशास्त्रम् ॥ —Fol. 163, ll. 1-4

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

RĀMACANDRA PAṆḌITA'S DAŚOPANIṢADRAHASYA— A UNIQUE WORK

By

MUKUND LALJI WADEKAR*

Introductory :

Sanskrit language has a long-standing tradition of various scholars, writing scholarly treatises on different *śāstras*. Every region of India has been gifted with talented *Paṇḍitas*, enriching the scholarly literature, in different periods of its history. Rāmacandra Paṇḍita is one of such versatile savants of Sanskrit literature, whose contribution to various *śāstras* in the form of different scholarly works has less been taken notice of by Modern researchers. In this paper, an attempt is made to introduce this great scholar from Kolhapur and his small but rare and unique work namely *Daśopaniṣadrahasya*, a treatise on *Vedānta*, which has not yet come to light and has remained in manuscript form.

Biographical Information :

Rāmacandra Paṇḍita was the eldest son of the revered Siddheśvara Mahārāja of Kolhapur. Fortunately enough, we get much detailed biographical information about him and his family. His father Shri Siddheśvara Mahārāja[1] was a great Saint and an ardent seeker of truth. He was born on the ninth day of the bright fortnight of the month of *Caitra* in year *śake* 1665 i.e. 1743 A.D. His mother's name was Godāvarī and that of his father was Rāmabhaṭṭa Bābā. He belonged to Kṛṣṇātri *gotra* of *Mādhyandinī* Recension of *Śukla Yajurveda*. It is believed that his father propitiated Lord at the self-born (*Svayāṁbhu*) Harihareśvara temple and obtained through the grace of God, the son, who is considered to be the incarnation of Bhairava. He was given *Upanayana Saṁskāra* at the age of five and was married also at an early age but unfortunately his first wife died very early. He was again married with Bhavānībāi or Bāi Mahārāja, who was a daughter of Gaṅgādhara Panta of Surangali village. He was a disciple of Guru Amṛtarāva of Aurangabad and studied *Veda*s and several *Śāstra*s under Advaitānanda at Kashi. When his Guru Advaitānanda took *Samādhi*, he returned to Maharashtra. Thus he came in contact with three great

---

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 133-151.

* Oriental Institute, M. S. University of Baroda, Baroda-390 001.

1 See, Joshi, S. G. : *Bṛhanmahārāṣṭātīla Śukla Yajurvedīya Mādhyandina Brāhmaṇāncā Itihāsa*, Jalagaon, 1950, pp. 209-211.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

saints namely Advaitānanda, Yogānanda and Vaikuṇṭharāya. As he was an ardent devotee of God, he obtained some miraculous powers and *Vācāsiddhi*. His grandson Śrīkṛṣṇa Paṇḍita has dilated much upon this aspect of his personality in the biography, written by him. He wrote a treatise named *Saraṇī*. He took *Samādhi* on the sixth day of the dark fortnight of the month of *Vaiśākha* in 1801 A.D. at Kolhapur.

Rāmcandra Paṇḍita[2] was born on Sunday, the ninth day of the dark fortnight of the month of *Caitra* in *Śake* 1691 i.e. 29th April 1769. He had traditionally studied different *Śāstra*s like *Vyākaraṇa*, *Nyāya*, *Dharmaśāstra*, *Alaṅkāraśāstra*, *Śrauta*, *Smārta* and *Mantraśāstra*. At the age of eleven, he was well-versed in the *Ṛgveda* & *Yajurveda* with *Vikṛtis*. Right from his eleventh year, he started studying *Vyākaraṇaśāstra* under Mahādeva Śāstrī, *Nyāyaśāstra* under Narasiṁhācārya Patyakuṇḍi, *Śrautasmārta* from Raṅgabhaṭṭa Śukla and *Mantraśāstra* and *Vedāntaśāstra* from Śrī Siddheśvara (his father). He also knew *Chandaśāstra* and other literature like *Nāṭaka*, *Campū* etc. He was well-versed in different arts. He knew *Keralajyotiṣa*. He was proficient in *Saṅgītaśāstra*, knew *Rāgarāgiṇī*s, and could compose himself some songs in those *Rāga*s. He was so much expert in swimming that he could swim the river Kṛṣṇā of Narasiṁhapur from one end upto seven hundred *Hastas* (about 12600 inches) away and return without allowing the water to touch even the *Tilaka*-mark, made on his chest. During 12 to 23 years of his life, he obtained expertise in all *Śāstra*s and arts. He had an extra-ordinary physical beauty and great bodily strength. He also knew other arts like horse-riding, archery, aiming etc.

In view of his extra-ordinary intellect and scholarship, his preceptor advised him not to indulge in dispute (*Vādavivāda*) in *Vidvatsabhā*—assembly of scholars, as that would insult other scholars. Hence he relinquished going to assembly of scholars and followed the practical path of *Karma*, *Jñāna* and *Upāsanā* and initiated, advised disciples to follow this path and thus uplifted the ignorant people. He himself behaved like Janaka Vaideha. It is said that king of Kolhāpur, Chatrapati who had become his disciple, offered him his entire kingdom and even the title or degree of *Mahārāja*, but he had no attachment for anything. He was mercy, modesty and tranquillity incarnate. He took *Samādhi* on Sunday the 3rd day of bright fortnight of *Vaiśākha* in *Śake* 1752 (i.e. 25/4/1830).

From the present work, *Daśopaniṣadrahasya*, also his devotion to Rāma is evident as he starts with the benedictory word Rāma and thus performing *maṅgala* with the name of his own favourite deity at the outset. In the last verse

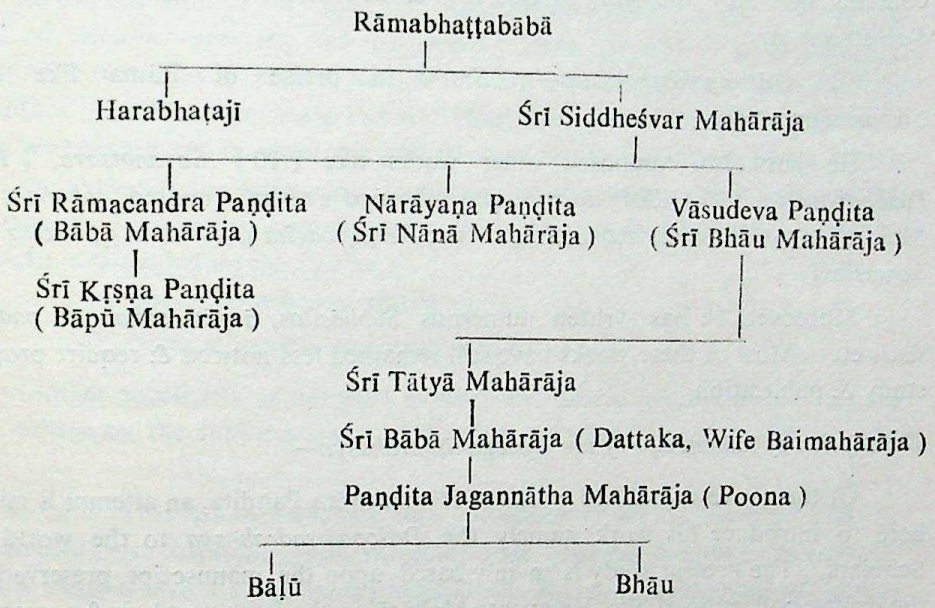
---

2 I am indebted to Śrī Yaśavanta Mahārāja of Kolhapur, for supplying authentic material about Rāmacandra Paṇḍita.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

also, he describes himself as a bee at the Lotus-feet of Śrīrāma. He himself informs us that he had obtained Realization of unity with Brahman through the grace of his preceptor. The colophon of the above work gives us additional information that he was *Vidvanmukuṭālaṅkārahīravara* (supreme gem in the diadem ornament of scholars) and was *Rājayogivarya* (best among *Rājayogis*).

The following is the genealogical table[3] of the Siddheśvara family of Kolhāpur :



Works of Rāmacandra Paṇḍita—

Rāmacandra Paṇḍita has contributed several scholarly treatises to Sanskrit & Marathi Literature.

(1) *Prātiśākhyajyotsnā* on *Vedalakṣaṇa* from the point of view of vedic grammar along with citations from Veda.

(2) *Baiṭha*—on *Vedalakṣaṇa*, for memorizing vedic Ṛks.

(3) *Kuṇḍendu*—on *Kuṇḍalakṣaṇa*, explaining also formation of Pīṭhas of nine planets etc. In this work, the *Līlāvatī*, the mathematical treatise is simplified & clarified. It is useful for measuring of land as it contains also *Kṣetraphala*, mathematical devices for calculating Land.

(4) *Vṛttābhirāma*—This is a work on *Chandaśāstra*, useful for *sāhitya-śāstra*/poets.

(5) *Īśāvāsyopaniṣad Bhāṣya*–a work on *Vedāntaśāstra*. It is a commentary on the *Īsāvāsyopaniṣad*.

---

3 This table is given by S. G. Joshi in his book (*op.cit.*) p. 210.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

(6) *Adhikaraṇasaṅgraha*–On *Vedāntaśāstra*. It is based upon *Adhikaraṇas* of the *Brahmasūtras*, written in metrical form.

(7) *Daśopaniṣadrahasya* with commentary—a small work on *Vedānta-śāstra*. In it, Secrets of ten *Upaniṣads* are summarized in ten verses. It also contains author's own commentary on each verse.

(8) *Śrīrāmalīlāsahastranāma*—a *stotra* work in miraculous style. It contains not only the story about life & activities of Rāma, but also the *Sahastranāma*.

(9) *Rāmamahimnastotra*—a *Stotra* in praise of Rāma like the *Śivamahimnastotra*.

He has also composed other works like (10) *Śayanotsava*, (11) *Prabodhotsava*, (12) *Bhagavadgīta-gīta abhaṅga* (seven hundred *abhaṅgas* in Marathi on seven hundred *ślokas* of the *Bhagavadgītā*), (13) *Aṣṭāvakragītā-Samaślokī*.

Moreover, he has written numerous *Subhāṣitas*, *āryās*, *abhaṅgas*, *padas*, *sākīs* etc. Most of these works have still remained less-noticed & require proper study & publication.

Description of manuscript of the Daśopaniṣadrahasya—

Of the above-mentioned works of Rāmacandra Paṇḍita, an attempt is made here to introduce his work namely the *Daśopaniṣadrahasya* to the world of Scholars. The present study is mainly based upon the manuscript, preserved in the private collection of Shri Yaśavanta Mahārāja, who is present heir & successor to the *gurumahārāja*-tradition, starting from Siddheśvara Mahārāja. He favoured me by supplying the original manuscript of the above work for study and research purposes. He has also given me detailed information about the biography & contribution of Rāmacandra Paṇḍita. I am very much indebted to him for his kind jesture.

It is a complete manuscript, written in *Devanāgarī* script containing thirteen folios, with extent of about four hundred *granthas*. It is copied on a paper of about 10.5×30.5 cms. size, written on both sides with margin of about three cms. on both sides & with upper & lower margin of about two cms. The handwriting of the scribe is quite clear. No information about the scribe is available. In the middle of the folios, two lines of a *śloka* of the work are written & the commentary is written above & below it. Thus herein the *tripāṭha paddhati* of writing is followed. Enough space is left between the commentary and the text, so that the division of the two can be clearly understood. The two lines in the middle have about twentyfour letters each, while the commentary portion has about sixtyfour letters to a line with seven lines on each page. The margin on both sides is ruled with red pigment & some important words are also marked

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

with red pigment. The corrections are also made with red pigment. The folios are numbered on both left and right side margins on back side. In each left hand side margin, the title '*Daśopaniṣad*' is written, while on each right hand side margin '*Rahasyaṭīkā*' is written. The marginal corrections & additions are rare.

The Present work-Daśopaniṣadrahasya—

As evident from its very title, the *Daśopaniṣadrahasya* is a small but unique work on *vedānta*, especially ten *Upaniṣads*. Here the author has summarised the esoteric teachings of each *Upaniṣad* in only one single verse, composed by the author himself in *Sragdharā* metre. Thus there are in all twelve verses, first being benedictory and introductory and the last being concluding, giving details about the author & the work etc. In verses two to eleven, the secret of the following ten *Upaniṣads* is paraphrased (with slight change in sequence i.e. the *Muṇḍaka* is taken before the *Praśna*).

ईशकेनकठप्रश्नमुण्डमाण्डूक्यतित्तिरिः ।
ऐतरेयं च छान्दोग्यं बृहदारण्यकं तथा ॥

Another peculiarity of this work is that each verse is followed by a *Svopajña Vṛtti*, written by the author himself, explaining the secret, incorporated in each verse.

Verse 1 This is a benedictory and introductory verse. He first refers to his favourite deity Śrīrāma. It is imagined that Śrīrāma himself (actually the author's name is also Rāmacandra) summarizes & explains the secret of the ten *Upaniṣads* to Lakṣmaṇa, who has himself taken refuge *at* the feet of Rāma. He alone is qualified here for this *Vedāntaśāstra*, whose mind is purified by his own selfless deeds. After listening to the Upaniṣadic statements like *Tattvamasi* etc. from the mouth of his revered preceptor, he realizes the unity of his own self with the *Brahman* and becomes free from the cycle of birth and death & enjoys ever-lasting freedom.

Verse 2—The secret of the first viz. *Iśāvāsyopaniṣad* is given in this verse. The entire movable and immovable world appears like *rajjusarpa* on *Brahman* only, *Brahman* is within everything and outside everywhere. There is nothing in the world other than *Brahman*. It alone is there as a *Puruṣa* in the orb of the Sun. For him who has obtained this kind of wisdom through the grace of his preceptor, there is no craving for worldly objects (*tṛṣṇā*), doubt (*sandeho*), grief (*śoka*), infatuation (*moha*), fear, birth, old age or death.

Verse 3—The secret of the second Upaniṣad namely Kena is given here. The *Brahman* is the secret power, it is due to Its presence as *Ātman* that the mind, five *prāṇas*, sense organs like eyes, speech etc. become aware of or get knowledge of their own respective objects. Its nature can not be said to be known and also

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

not known. Even the Supreme Gods like Indra etc. could not comprehend Its asoteric power. One who has realized such *Brahman*, obtains everlasting happiness.

Verse 4—The secret of the third *Upaniṣad*, namely, the *Kaṭha* is given in this verse. The *Brahman* is more minute than the minutest and greater than the greatest. It can not be comprehended by any external means or even by the intellect. The *Brahman* resides in the Intellect and is bodyless. Even the sun, the moon, and the fire shine due to Its brilliance. It is bereft of all the six *bhāva vikāras* = modifications of objects and can be known by disciple only in the form of 'Existence'. A wise person, having actually comprehended the *Brahman*, through the teaching of the preceptor, obtains everlasting peace and tranquillity.

Verse 5—The essence of the fourth *Muṇḍaka Upaniṣad* is summarised here. Just as the sparks of similar nature spring forth from the burning fire, similarly all objects come out of *Brahman* and dissolve into It. The *Brahman* is not a *Prāṇa* but is a knower of everything. *Praṇava* or *Oṅkāra* is the bow, individual soul is the arrow—both having the identical target i.e. *Brahman*. Having Known the *Brahman*, one relinquishes the world of name and form and being bereft of grief, becomes one with the *Brahman*.

Verse 6—In this verse, the quintessence of the fifth-*Praśna Upaniṣad* is expounded—All the sixteen *Kalās* namely *Prāṇa* (vital air), *Śraddhā* (faith), ether, air, fire, water, earth, organs, mind, food, vitality, penance, *Vedas*, *Karma*, worlds and name have originated from the *Brahman* and they all dissolve into It. The *Brahman* is the support of all. Having known the *Brahman*, one becomes free from death.

Verse 7—The gist of the *Māṇḍūkya Upaniṣad* is as follows—The waking condition, dream and deep sleep all these three are the modifications of the intellect (*mati*) but the fourth is beyond that. The *Brahman* is observer (*sākṣī*) of all of them and is devoid of qualities and impurities. Though having different appellations, the *Brahman* is the First and foremost of all the created elements, unthinkable, the only inner soul of the entire world. The *Brahman* can be known through the *Oṅkāra*. One who has known the *Brahman*, becomes one with the *Brahman*.

Verse 8—The *Taittirīyopaniṣad* is summarised in this verse—The *Brahman* creates the entire movable and immovable world (wherein *ākāśa*, the ether, is the first and body is the last product) and enters into and resides in it. The *Brahman* is the Lord and controller of everything. It is one and *Saccidānandarūpa* (existence, consciousness and bliss as its form). Through the advice of the preceptor, one should discriminate the *Brahman* as different from but underlying

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

inner soul of all the five sheaths beginning from the *Annamaya* etc. One who recognizes the *Brahman*, becomes ever content, free from danger and all-pervading like the *Brahman*.

Verse 9—The eighth *Aitareyopaniṣad* is summarized in this verse. The Lord first creates the worlds, Lord of worlds, and all the objects of enjoyment and then enters them He instigates everything that is movable and immovable, being inside it. One who comprehends that there is nothing else except the *Brahman*, which is one without a second and the basis of the entire world, and which is consciousness itself (*prajñāna*), becomes immortal, having fulfilled all his desires.

Verse 10—The secret teaching of the *Chāndogyopaniṣad* is paraphrased in this verse. Just as by understading the nature of clay, which is the material cause, we can know the other things like the pot, the jar etc., which are its products, similarly one should realize the *Brahman*, being constantly guided by the preceptor as '*tattvamasi*'—" thou art that." This entire world, beginning from the *ākāśa* (the ether), is the *Brahman* only. One who knows that 'I am that *Brahman* and all this is not different from me,' becomes *Brahman* only and not the one, who is knower of *Brahman*.

Verse 11—The secret of the tenth and the last *Upaniṣad* i.e. the *Bṛhadāraṇyka Upaniṣad* is explained in this verse—A variety of pleasures or happiness that the living beings enjoy is merely the smallest unit (*mātrā*) of the Bliss of the *Brahman*. The world of name and form that was unmanifest before the creation has been made manifest by the lord. The *Brahman* is the inner soul of everything and controller of organs (*Hṛṣīkeśa*). This is known from the *Upaniṣad*. The *Brahman* is also all-pervading. One who knows that '*aham brahmāsmi*' 'I am *Brahman*,' is absorbed in *Brahman* and his *Prāṇas* (vital breaths) do not transmigrate; They are absorbed into *Brahman* only.

Verse 12—The author concludes the work with this verse which gives important information about the author and the work. Thus Rāmacandra Paṇḍita, who is the son of Siddheśvara has composed this work in ten verses, giving the secret of ten *Upaniṣads*. Having comprehended its meaning, one who reads it, enjoys happiness through the grace of good preceptor.

Concluding Remarks—

Thus we can get in a nutshell of ten verses the summary of all the ten *Upaniṣads*. This reflects upon the profound scholarship and mastery over prosody of the author. His commentary on each verse is interspersed with the citations from various authorities like the *Bhagavadgīta, Tāpanīyopaniṣad, Śruti, Śrīrāmagītā, Bhagavatpāda* i.e. Śaṅkarācārya, *Aparokṣānubhūti, Āṭharvaṇa Śruti,*

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Bhāgavata, Muṇḍaka Upa., Īśāvāsyopaniṣad, Śrīrāmahṛdaya, Praśnopaniṣad, Kāṭhaka Upaniṣad etc. etc. From the text and the commentary, it appears that the author had great inclination towards *Śāṅkarasiddhānta*. Owing to scarcity of time and space, it was not possible for me to go deep into the explanation and study of each verse. I, therefore, give herewith this article the entire text of the *Daśopaniṣad ahasya*, along with author's commentary for the perusal of the world of scholars, who can better enjoy the greatness of the composition by going through the original.

दशोपनिषद्रहस्यम् ।

सविवृति

(श्रीमत्सिद्धेश्वरसूनुश्रीमद्रामचन्द्रपण्डितविरचितम् ।)

श्रीगुरुराड्विजयतेतराम् ।

श्रीरामो लक्ष्मणाय स्वचरणशरणायोच एतद्रहस्यं
निष्कामैः कर्मभिः स्वैर्भवति शुचिमनो यस्य सोऽत्राधिकारी ।
प्राप्य श्रीदेशिकास्याच्छ्रुतिशिर उदितैस्तत्त्वमस्यादिवाक्यैः
स्वात्मब्रह्मैक्यबोधं जनिमृतिरहितो मोदते नित्ययुक्तः ॥ १ ॥

श्रीमत्सच्चिदानन्दस्वरूपिश्रीमद्गुरुभ्यो नमः । श्रीराम इति—श्रीमद्भगवत्पादप्रणीतेषु ग्रन्थेषु श्रीदेशिकोक्तश्रुतिशिरोजन्यापरोक्षज्ञानस्यैव मुक्तिसाधनत्वोक्तेः समस्तोपनिषदर्थविचारणाशक्तस्य विज्ञानोपयोगिदशोपनिषत्तात्पर्यबुबोधिषया दशोपनिषद्रहस्यं दशश्लोकं रचयितुमिच्छुः रामचन्द्रशर्मा श्रीरामाख्यस्वेष्टदेवतानामनिर्देशात्मकं मङ्गलं कुर्वन् वक्ष्यमाणविषयं सूचयति—श्रीराम इति । श्रीर्विद्यात्मिका स्वशक्तिस्तया युक्तो रामो ब्रह्म—

" रमन्ते योगिनोऽनन्ते नित्यानन्दचिदात्मनि ।
इति रामपदेनासौ परं ब्रह्माभिधीयते ॥ " इति तापनीयोक्तेः (श्रीरामपूर्वतापिन्युपनि. १.३) तस्य च स्वेच्छयैवाल्पज्ञानेश्वरादिशक्तेराविर्भाव एवावतारः ।

" अजोऽपि सन्नव्ययात्मा भूतानामीश्वरोऽपि सन् ।
प्रकृतिं स्वामधिष्ठाय संभवाम्यात्ममायया ॥ इति भगवदुक्तेः (भ.गी. ४.६) । स्वचरणशरणाय निजचरणयोः शरणाय प्रतिपन्नाय । अनेन स्वशरणं विना रहस्यं न वक्तव्यमिति ध्वनितम् । लक्ष्मणाय सौमित्रये । एतद्वक्ष्यमाणं रहस्यं गुह्यं ऊचे उक्तवान् । एतत्किम् ? निष्कामैः कामनारहितैः स्ववर्णाश्रमोदितैर्भगवदर्पितैः कर्मभिर्यस्य मनोऽन्तःकरणं शुचि शुद्धं भवति । स शुद्धचित्तः साधनचतुष्टयसंपन्नोऽत्र ज्ञानोपदेशेऽधिकारी । ' अविद्यया मृत्युं तीर्त्वा विद्ययामृतमश्नुते ' इति श्रुतेः (ईशा. उप. ११) अविद्यया कर्मणा मृत्युं चित्तमलं तीर्त्वा दूरीकृत्य विद्यया ज्ञानेनामृतं मोक्षमश्नुते प्राप्नोतीत्यर्थः ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

" तस्मादसक्तः सततं कार्यं कर्म समाचर ।

असक्तो ह्याचरन्कर्म परमाप्नोति पूरुषः ॥ इति भगवदुक्तेः (भ.गी. ३.१९) कायमवश्यकर्तव्यं नित्यं नैमित्तिकं चासक्तः फलासक्तिरहितः सन्सततं तत्तत्काले सम्यग्यथाविध्याचर निष्कामः सन्कर्म कुर्वश्चित्तशुद्धिद्वारा परं परमात्मानमाप्नोति न तु कर्मफलैर्बध्यते । कर्मणां चित्तशुद्धिहेतुत्वं श्रीरामगीतायामभिहितम् । (अध्यात्मरामा. ७.५.७)—

" आदौ स्ववर्णाश्रमवर्णिताः क्रियाः कृत्वा समासादितशुद्धमानसः ।
समाप्य तत्तूर्वमुपात्तसाधनः समाश्रयेत्सद्गुरुमात्मलब्धये ॥ इति ।

भगवत्पादैश्चैवमेवोक्तम्—

' स्ववर्णाश्रमधर्मेण तपसा हरितोषणात् ।
साधनं प्रभवेत्पुंसां वैराग्यादिचतुष्टयम् ॥ (अपरोक्षानुभूतिः ३) इति । १ वैराग्यं, २ विवेकः, ३ शमो दम उपरतिस्तितिक्षा श्रद्धा समाधानमिति षट्, ४ मुमुक्षुत्वं चेति साधनचतुष्टयम् । एतेषां लक्षणान्यपरोक्षानुभूत्यां द्रष्टव्यानि । सोऽधिकारी पुरुषः श्रीदेशिकास्यात् श्रीमोक्षसंपत्, तयुक्तो देशिकः सद्गुरुस्तस्यास्यान्मुखकमलाद्गुरुवचनेनैवापरोक्षबोध इति भावः । उक्तं चाथर्वणश्रुतौ—तद्विज्ञानार्थं स गुरुमेवाभिगच्छेत्समित्पाणिः श्रोत्रियं ब्रह्मनिष्ठम् ' (मुण्ड. उ. १.२.१२) इति । वेदशास्त्रार्थज्ञं ब्रह्मणि निष्ठा तात्पर्येण स्थितिर्यस्य तमपरोक्षसाक्षात्कारवन्तमित्यर्थः । गीतायां च—' उपदेक्ष्यन्ति ते ज्ञानं ज्ञानिनस्तत्त्वदर्शिनः ' (भ.गी. ४.३४) इति । भागवतेऽपि—" तस्माद्गुरुं प्रपद्येत जिज्ञासुः श्रेय उत्तमम् । शाब्दे परे च निष्णातं ब्रह्मण्युपशमाश्रयम् ॥ (भा.पु. ११.४.२१) इति । श्रुतिशिरःसूपनिषत्सूदितैः प्रोक्तैस्तत्त्वमस्यादिवाक्यैः 'तत्त्वमसि' (छां. ६.८.७) इत्यादि प्रमुखैर्येषां तेषादिशब्देन ' अहं ब्रह्मास्मि ' (बृह. १.४.१०) इत्यादिवाक्यैर्महावाक्यैः स्वात्मब्रह्मैक्यबोधे स्वात्मा प्रत्यगात्मा ब्रह्म सच्चिदानन्दं जगदुत्पत्त्यादिहेतुभूतं तयोरैक्यममेदस्तस्य बोधोऽहं ब्रह्मास्मीत्यपरोक्षसाक्षात्कारस्तं प्राप्य जनिमृतिरहितो जनिर्जन्म मृतिर्मरणं ताभ्यां रहितो वियुक्तोऽत एव नित्यमुक्तो द्वैतसम्बन्धशून्यः सन्मोदते । सहजनिजानन्दवान् भवति । ' स यो ह वै तत्परमं ब्रह्म वेद ब्रह्मैव भवति'..... ' तरति शोकम् ' इति मुण्डकश्रुतेः (३.२.९) ' तत्र को मोहः कः शोक एकत्वमनुपश्यतः' इति ईशावास्यश्रुतेश्च (ईश उप. ७) ।

श्रीरामगीतायां च—"श्रद्धान्वितस्तत्त्वमसीति वाक्यतो गुरोः प्रसादादपि शुद्धमानसः ।
विज्ञाय चैकात्म्यमथात्मजीवयोः सुखीभवेन्मेरुरिवाप्रकम्पनः ' ।
(अध्यात्मरामा. ७.५.२४) इति ।

श्रीरामहृदयेऽपि—" ऐक्यज्ञानं यदोत्पन्नं महावाक्येन चात्मनोः ।
तदाविद्या स्वकार्यैश्च नश्यत्येव न संशयः ॥" (अध्यात्मरामा. १.१.५०) इति ।

भगवद्गीतायामपि—" इदं ज्ञानमुपाश्रित्य मम साधर्म्यमागताः ।
सर्गेऽपि नोपजायन्ते प्रलये न व्यथन्ति च ॥ " (१४.२) इति—

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

अनेनोपनिषदुक्तज्ञानमेव मुक्तिसाधनमिति बोधितम् । तात्पर्येणानुबन्धचतुष्टयं च सूचितम् । अधिकारी त्वोक्त एव । विषय उपनिषत्प्रतिपाद्यं स्वात्मब्रह्मैक्यं संबन्धः । विषयस्य शब्दानां च प्रतिपाद्यप्रतिपादकभावः । बोधस्य मुक्तेश्च जन्यजनकभावोऽपि । प्रयोजनं निरतिशयानन्दावाप्तिरिति । एवमेव प्रतिश्लोकं बुद्धया विभावनीयम् ॥ १ ॥

श्रीगुरुः ।
सत्ये मध्येव भातं चरमचरमतोऽन्तर्बहिश्चाहमेको
मत्तोऽन्यन्नास्ति किंचिज्जगदपि सवितुर्मण्डले पूरुषोऽहम् ।

इत्थं यस्य प्रबोधो गुरुवरकरुणापाङ्गतस्तस्य तृष्णा
संदेहो मोहशोकौ भयजननजरामृत्यवो नैव सन्ति ॥ २ ॥

अथ ईशोपनिषद्रहस्यमाह—सत्य इति । सत्ये कालत्रयाबाधितेऽधिष्ठानब्रह्मरूपे मयि प्रत्यगात्मन्येव चरं जङ्गममचरं स्थावरमुभयात्मकमखिलं जगद्रज्जौ सर्पधारादण्डादिविकल्पजातवत्, किरणेषु मृगजलवच्च भातं मिथ्याभासविषयम् । अतः कारणादस्य जगतोऽन्तर्बहिश्चाहमेक एव सर्पादिविवर्तजालस्याधिष्ठान-भूतरज्जुवत्, मृगजलपूरस्य किरणवच्च । अत एव प्रत्यगात्मनो ब्रह्मरूपादधिष्ठानादन्यद्विद्यते किंचिदल्पमपि जगद्विवर्तरूपं नास्ति रज्ज्वादेः सर्पवत् । ' ईशावास्यमिदं सर्वं यत्किंच जगत्यां जगत्'' (ईश. उप १)। ईश्वरेणाधिष्ठानेन मया प्रत्यगात्मना ज्ञाते नेदमखिलं जगद्विवर्तरूपमाच्छादनीयं नामरूपत्यागेनात्मभावनया निरात्मकं भवति । किरणैर्ज्ञातैर्मृगजलमिव किरणभावनया भासमानं पूरतरङ्गादिनामरूपत्यागेनेति । पुनश्च—

" तदेजति तन्नैजति तद्दूरे तद्वन्तिके ।
तदन्तरस्य सर्वस्य तदु सर्वस्यास्य बाह्यतः ॥ " (ईशा. उप. ५)

दूरस्थं समीपस्थं स्थावरजङ्गमं सर्वं भासमातमधिष्ठानब्रह्मरूपं सर्वस्यान्तर्बहिश्च ब्रह्मैवेति । तथा " यस्मिन्सर्वाणि भूतान्यात्मैवाभूद्विजानतः । " (ईशा. उप. ७) अत्र सर्वभूतानां स्वात्मव्यतिरिक्त-त्वाभावेन सर्वात्मत्वमेव प्रतिपादितम् । किं च सवितुः सूर्यस्य मण्डले प्रकाशके बिम्बे पूरुषः पुरि शयनादन्तर्याम्यहं प्रत्यगात्मब्रह्मरूपोऽस्मि—" योऽसावादित्ये पुरुषः सोऽसावहम् " (ईशा. उप. १७) गीतायां च—" यदादित्यगतं तेजो जगद्भासयतेऽखिलम् ।

यच्चन्द्रमसि यच्चाग्नौ तत्तेजो विद्धि मामकम् ॥ " (१५.१२) इति । इत्थं पूर्वोक्त-प्रकारेण गुरुवरकरुणापाङ्गतो गुरुवरस्य श्रीसद्गुरोः करुणा कृपा तयुक्तोऽपाङ्गो दृक्पातः । ततस्तेन सार्वविभक्तिकस्तसिः । यस्य पुरुषस्य प्रबोधोऽपरोक्षसाक्षात्कारोऽस्ति । तस्य फलं तस्य पुरुषस्य तृष्णा संदेहो मोहशोकौ भयजननजरामृत्यवो नैव सन्ति । तृष्णा विषयगृद्धिर्नैव । स्वातिरिक्तस्य विषयस्या-भावात् । ' मा गृधः कस्यस्विद्धनम् ' (ईशा. उप. १) इत्युक्तत्वात् । संदेह उभयकोटिकं ज्ञानं, न । द्वैताभावात् । तदुक्तं—' ततो न विचिकित्सते(ति)' (ईशा. उप. ६) इति । शोकमोहौ विक्षेपावरणरूपौ न स्तः । अविद्यया नष्टत्वात् । उक्तं च—'तत्र को मोहः कः शोक एकत्वमनुपश्यतः' (ईशा. उप. ७) इति । अत एव द्वितीयत्वाभावाद्भयं भीतिर्नास्ति । ' द्वितीयाद्वै भयं भवति ' (बृ.उ. १४.२) इति । जननं जन्मजरारोगादिजन्यं कार्यं मृत्युर्मरणम् । एते देहधर्मा नैव सन्ति । ' अकायमव्रणमस्नाविरम् '

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

(ईशा. उप. ८) इति ब्रह्मणो देहद्वयाभावोक्तेः। ब्रह्मविदो ब्रह्मरूपत्वात्। सत्यत्वमेकत्वं स्वप्रकाशत्वं च स्वस्यानुभवतो द्वैतजन्यदोषसंपर्काभावान्निर्विकारत्वं सहजसिद्धमिति भावः ॥ २ ॥

स्वान्तःप्राणाक्षिवाणीप्रभृति च विषयाभासकं यस्य योगाद्
यन्न प्राप्नोति चैतद्विदितमविदितं यद्भवेन्नात्मरूपम्।

इन्द्राद्या देवमुख्या अपि किल न विदुर्यस्य शक्तिं निगूढां
तद्बुद्धं येन सोऽसौ भवति नरवरोऽनन्तसौख्यप्रतिष्ठः ॥ २ ॥

अथ केनोपनिषद्रहस्यमाह— स्वान्तःप्राणाक्षिवाणीप्रभृति स्वान्तं मनः पञ्चप्रवृत्तिर्वायुश्च। अक्षि नेत्रं वाणी वाक्। उभयं प्रभृत्यादिभूतं यस्य तत् चक्षुरादिज्ञानेन्द्रियपञ्चकं च यस्यात्मरूपस्य योगात्संबन्धात्। विषयाभासकं स्वस्वविषयोद्बोधकं भवति। मनसः संकल्पो, वायोः प्राणनादि, चक्षुरादीनां रूपग्राहकत्वं, वागादीनामुक्त्यादिक्रिया च यत्संबन्धितया भवति। 'श्रोत्रस्य श्रोत्रं मनसो मनो यद्वाचो ह वाचं स उ प्राणस्य प्राणश्च चक्षुषश्चक्षुः'। (केन उप. १.२) इति। श्रोत्रस्य शब्दग्राहकत्वं, मनसः संकल्पाध्यवसायसामर्थ्यं, वाचः शब्दोच्चरणं, प्राणस्य प्राणनशक्तिः, चक्षुषः रूपावभासकत्वं, ब्रह्मचैतन्याश्रयेणेति भावः। 'येन वागभ्युद्यते', 'येनाहुर्मनो मतं', 'येन चक्षूंषि पश्यति', 'येन श्रोत्रमिदं श्रुतं', 'येन प्राणः प्रणीयते', 'तदेव ब्रह्म त्वं विद्धि' (केन उप. १.४-८) इति च। वागिति कर्मेन्द्रियाणामुपलक्षणम्। चक्षुः श्रोत्रमिति ज्ञानेन्द्रियाणां सर्वस्यैव करणगणस्य यदर्थप्रयुक्ता प्रवृत्तिस्तद्ब्रह्मेति तात्पर्यम्। एतच्च स्वान्तादिकरणवृन्दं तु यदात्मरूपं न प्राप्नोति, न विषयीकरोति—'न तत्र चक्षुर्गच्छति, न वाग्गच्छति, नो मन' (केन उप. १.३) इति। 'यद्वाचानभ्युदितं' 'यन्मनसा न मनुते' 'यच्चक्षुषा न पश्यति' 'यच्छ्रोत्रेण न शृणोति,' 'यत्प्राणेन न प्राणिति' (केन उप. १.४-८) इति च करणसमुदायस्यागोचरमित्यभिप्रायः। यदात्मरूपं मनस इन्द्रियाणां चागोचरत्वाद्विदितं ज्ञातं न भवेत्, यदविदितं तज्जानामीतीच्छा जायते। आत्मरूपस्य तु त्विदं प्रत्ययागोचरत्वे सत्यहं प्रत्ययगोचरत्वात्प्रत्यक्त्वेन जिज्ञासा नोत्पद्यते। अतोऽविदितं च न भवति। 'अन्यदेव तद्विदितादथो अविदितादधि' (केन उप. १.३) इत्युक्तत्वात्। इन्द्राद्या इन्द्रप्रमुखा देवमुख्याः सुरश्रेष्ठा अपि यस्य निगूढां नितरां गूढां गुप्तामविज्ञेयां शक्तिं सामर्थ्यं न विदुः। किल प्रसिद्धमितिहासेषु। अत्रेयमेतदुपनिषदुक्ताख्यायिका। ब्रह्म सामर्थ्येन धर्मविरोधिनोऽसुरान्पराभूय देवेभ्यो जयं दत्तवत्। देवास्तदविज्ञायास्माकमेवायं महिमेत्यभिमानिनो बभूवुः। तेषामभिप्रायं विदित्वा ब्रह्म तेषां दृष्टिपथे तेजोरूपं प्रादुर्बभूव। तत्किमित्यज्ञात्वा देवाश्चकिताः सन्तस्तज्ज्ञासायाग्निं प्रेषयायासुः। स तत्समीपे गतः। ब्रह्मणा कस्त्वं किं ते सामर्थ्यमिति पृष्टोऽग्निरहं सकलदाहनशक्तिर्ममेत्युवाच। ब्रह्मणा तृणेऽग्रतः स्थापिते तद्दग्धुमशक्तो व्रीडितः सन् तदविज्ञाय देवान्प्रत्याजगाम। एकमेव वायुर्गत्वा तेन पृष्टो वायुरहं सकलादानशक्तिर्मे इत्युक्त्वा तेनाग्रे स्थापिततृणमादातुमशक्तस्तथैव प्रत्याययौ। तत इन्द्रं प्रेरयामासुः। स यावत्समीपे गच्छति, तावत्तत्तिरोभूतम्। स तस्मिन्नेव प्रदेशे तज्जिज्ञासया तस्थौ। तत्कृपया विद्यात्मिका तच्छक्तिः स्त्रीरूपधारिणी तद्दृष्टिपथे प्रादुर्बभूव। तमिन्द्रोऽपृच्छत्—अस्मद्दृष्टिपथे प्रादुर्भूय तिरोहितं किमेतदिति। तं विद्या प्रोवाच। ब्रह्मेदमेतन्महिम्नैव भवतां विजय इति। तत इन्द्रेण ज्ञातम्। तज्ज्ञानादेवेन्द्रस्य सुरश्रेष्ठत्वमिति। तद्ब्रह्म येन पुरुषेण बुद्धं साक्षात्कृतं सोऽसौ दुर्लभो नरवरः पुरुषश्रेष्ठोऽनन्तेऽपरिमिते सौख्ये सहजनिजानन्दे प्रतिष्ठा स्थितिर्यस्य एवंभूतो भवति। 'अपहत्य पाप्मानमनन्ते स्वर्गे लोके ज्येये

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

प्रतितिष्ठति प्रतितिष्ठति ' (केन उप. ४.९) इत्युक्तत्वात् । पाप्मानमविद्याकामकर्मलक्षणं संसारबीजमपहत्य विधूयानन्तेऽपरिमिते स्वर्गे सुखात्मके लोक आत्मनि ज्येये सर्वश्रेष्ठे प्रतितिष्ठति प्रतिष्ठां प्राप्नोति । न पुनः संसारदुःखमापद्यत इत्यर्थः । ब्रह्मापरोक्षत्वं विना निरतिशयानन्दप्राप्तिर्नेति व्यङ्ग्यम् ॥३॥ श्रीः ॥

सूक्ष्मात्सूक्ष्मो महीयान्महत उत धिया साधनैर्यो न लभ्यो
बुद्धिस्थो योऽशरीरो रविविधुदहना यस्य भासा विभान्ति ।

षड्भिर्भावस्वभावैः रहित उप सदास्तीतिरूपेण वेद्य-
स्तं साक्षात्कृत्य धीरो गुरुवचनबलाज्जायते नित्यशान्तः ॥ ४ ॥

अथ **कठवल्ल्युपनिषद्रहस्यमाह**—य आत्मा सूक्ष्मादणुपरिमाणाद् बालाग्रादेरपि सूक्ष्मोऽणीयान् । महतो महापरिमाणादाकाशादेरपि महीयान्महत्तरः । तदुक्तं–' अणोरणीयान्महतो महीयान् ' (कठ. उप. १.२.२०) इति । धिया कुशाग्रबुद्धया साधनैः प्रवचनादिभिरुतापि यो न लभ्योऽप्राप्यः । 'नायमात्मा प्रवचनेन लभ्यो न मेधया न बहुना श्रुतेन ' (कठ उप. १.२.२३) इत्युक्तत्वात् । प्रवचनेनोपनिषदादिपठनेन बहुना श्रुतेनानेकशास्त्राध्ययनेनेत्यर्थः । तर्हि दूरस्थः स्यान्नेत्यत आह–बुद्धिस्थो बुद्धौ हृदये स्थितोऽन्तरात्मा । ' आत्मास्य जन्तोर्निहितो गुहायाम् ' (कठ उप. १.२.२०) इत्युक्तेः । जन्तोः प्राणिनः । गुहायां बुद्धौ निहितः प्रविष्ट इत्यर्थः । अशरीरो देहद्वयशून्यः । यदुक्तम्–' अशरीरं शरीरेष्वनवस्थेष्ववस्थितम् ' (कठ. उप. १.२.२२) इति । अनवस्थेष्वनित्येषु शरीरेषु देवतिर्यगादिष्वशरीरं शरीरद्वयरहितमवस्थितं नित्यतयाविकृतरूपेण स्थितमित्यर्थः । रविविधुदहनाः सूर्यचन्द्राग्नयः । यस्यात्मनो भासा दीप्त्या विनान्ति । पदार्थप्रकाशका भवन्ति । तदुक्तं–' तमेव भान्तमनुभाति सर्वं, तस्य भासा सर्वमिदं विभाति (कठ उप. २.२.१५) भान्तं दीप्यमानं तं परमेश्वरमेवानुसृत्य सर्वं सूर्यादि विभाति दीप्यते । यथा जगेहमुल्काग्निसंयोगादग्निं दहन्तमनुदहति । तद्वत् । शेषं स्पष्टम् । अशरीरत्वादेव षड्भिः षट्संख्याकैर्भावस्वभावैर्भावानां पदार्थानां स्वभावैर्जायतेऽस्ति वर्धते विपरिणमतेऽपक्षीयते विनश्यतीति विकारैः रहितो वियुक्तः । उक्तं च–" न जायते म्रियते वा विपश्चिन्नायं कुतश्चिन्न बभूव कश्चित् । अजो नित्यः शाश्वतोऽयं पुराणो न हन्यते हन्यमाने शरीरे ॥" (कठ. उप. १.२.१९) । न जायते म्रियते वेत्यनेनाद्यन्तयोर्विकारयोः प्रतिषेधः । विपश्चिदपरिप्लुतस्वभावः । कुतश्चित्कारणान्न बभूव नोत्पन्नः । सर्वस्यादिभूतत्वादस्माच्चान्यः कश्चिन्न बभूव । सर्वस्यापि विवर्तरूपेण स्वतः सत्त्वात् । अजो यो हि जायते, स जन्मान्तरमास्तित्वं भजते । अनेन द्वितीयविकारप्रतिषेधः । नित्योऽविचलितस्वभावः । अनेन चतुर्थविकारप्रतिषेधः । शाश्वतः शश्वद्भवः । सर्वदैकरूपः । अनेन पञ्चमविकारप्रतिषेधः । पुराणः पुरापि नव एव न त्वयमोरचयद्वारेणाभिनवैर्भूयते । अनेन तृतीयविकारप्रतिषेधः । शरीरे शस्त्रादिभिश्छेद्यमाने सत्यत एव न हिंस्यत इत्यर्थः । **गीतायां च**—

न जायते म्रियते वा कदाचिन्नायं भूत्वा भविता वा न भूयः ।
अजो नित्यः शाश्वतोऽयं पुराणो न हन्यते हन्यमाने शरीरे ॥

(भ. गी. २.२०)

कदाचित् कल्पादौ न जायते । कल्पान्तेऽपि न म्रियते । भूत्वोत्पद्यमानो भवितास्तित्वाश्रयो न । किं तु प्रागेव स्वतः सद्रूपः । अतैवाज इति हेतुत्वेन योज्यम् । शेषमुक्तार्थम् । उप समीपे हृदय एव

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

सदावस्थात्रयेऽस्तीति रूपेण विद्यमानत्वेन वेद्यो ज्ञेयः। एकस्यैवावस्थात्रयानुभवितृत्वादस्तित्वं सिद्धम्। तदुक्तम्—' अस्तीत्येवोपलब्धव्यः ' (कठ. उप. २.३ १३) इति। अन्यथा तदधिगमानुपपत्तेः। बुद्ध्यादीनामविषयत्वात्। ' नैव वाचा न मनसा प्राप्तुं शक्यो, न चक्षुषा ' (कठ. उप. २.३.१२) इत्युक्तेः। अथवोपसदोपसदनमुपसत्संपदादित्वाद्भावे क्विप्। गुरूपसत्येत्यर्थः। गुरुवचनबलादुगुरुवचनसामर्थ्येन। हेत्वर्थे पञ्चमी। तत्पूर्वोक्तमात्मानं साक्षात्कृत्यापरोक्षत्वेनाहमित्यनुभूय। उक्तं च—' न नरेणावरेणावर प्रोक्त एष सुविज्ञेयो बहुधा चिन्त्यमानः। अनन्यप्रोक्त गतिरत्र नास्ति ' (कठ. उप. १.२.८) इति। अवरेण हीनेन प्राकृतबुद्धिना प्रोक्त एष आत्मा बहुधानेकप्रकारेण नानामतस्थैश्चिन्त्यमान अत एव नरेण सुविज्ञेयो न भवति। कथं तर्हि ज्ञेयः। अनन्येनापृथग्दर्शिना ब्रह्मात्मभूतेनाचार्येण प्रोक्ते सत्याध्यात्मनि विषयेऽगतिरनवबोधो नास्ति। श्रोतुरात्मविषयोऽवबोधो भवत्येवेत्यर्थः। धीरो द्वन्द्वानभिभूतः। अत एव नित्यशान्तोऽनवरतसहजशान्तियुक्तो जायते संपद्यते। ' तमात्मस्थं येऽनुपश्यन्ति धीरास्तेषां शान्तिः शाश्वती नेतरेषाम् ' (कठ उप. २.२.१३) इत्युक्तत्वात्। बुद्धिस्थमात्मानं ये साक्षात्कुर्वन्ति तेषां शान्तिर्नित्या भवतीत्यर्थः। आत्मसाक्षात्कारवतः सहजनित्यशान्तत्वमनायाससिद्धमित्यभिप्रायः ॥४॥

जायन्ते विस्फुलिङ्गा अनलत इह यद्वत्प्रदीप्तात्समिद्रूपा-
स्तद्वत्सर्वेऽपि भावा खलु यत उदिता यान्ति यस्मिँल्लयं ते।
अप्राणः सर्वविद्यः प्रणववरधनुः स्वात्मबाणैकलक्ष्य-
स्तं जानन्नामरूपे त्यजति स भवति ब्रह्मरूपो विशोकः ॥ ५ ॥

अथ मुण्डकोपनिषद्वहस्यमाह—जायन्त इति—प्रदीप्तात्समिद्रूपादनलतो वह्नेः सकाशात्सरूपाः समानरूपाः प्रकाशात्मका विस्फुलिङ्गा अग्निकणा यद्वद्यथा जायन्त उत्पद्यन्ते, तद्वत्तथा सर्वेऽपि सरूपाश्चेतन्यात्मका जीवा विरूपाश्च जडा देहादयो भावाः पदार्थाः। खलु निश्चयेन यतोऽक्षरात्परमात्मनः सकाशादुदिता उत्पन्नाः सुवर्णात्कटकादिवद् भिन्ना इव भासन्ते। यस्मिन्परमात्मन्यन्ते लयं यान्ति। प्राप्नुवन्ति। सुवर्णे कारणे कटकादिकार्यमिव। तदुक्तं—

" यथा सुदीप्तात्पावकाद्विस्फुलिङ्गाः सहस्रशः प्रभवन्ते सरूपाः।
तथाक्षराद्विविधाः सौम्य भावाः प्रजायन्ते तत्र चैवापि यन्ति ॥ (मुण्ड. उप. २.१.१) इति।

" यथोर्णनाभिः सृजते गृह्णते च यथा पृथिव्यामोषधयः संभवन्ति।
यथा सतः पुरुषात्केशलोमानि तथाक्षरात्संभवतीह विश्वम् ॥ (मुण्ड. उप. १.१.७)

इति च। ऊर्णनाभिर्लूताकीटः। किंचिदपि कारणान्तरमनपेक्ष्य स्वयमेव सृजते। स्वशरीराव्यतिरिक्तान्तन्तून् बहिः प्रसारयति। कारणान्तरमनपेक्ष्योत्पादकत्वे दृष्टान्तो यथा पृथिव्यामिति। सरूपोत्पत्तौ सतः जीवतः पुरुषात्केशलोमानीति तु विरूपोत्पत्तौ। तथा दृष्टान्तत्रयवदक्षराद्ब्रह्मणः विश्वं संभवति समुत्पद्यत इत्यर्थः। यः परमात्मा प्राणः। प्राणः पञ्चवृत्तिर्वायुः। स यस्य नास्ति। प्राणस्याप्यात्मकार्यत्वात्। इदं मनसोऽप्युपलक्षणम्। तस्यापि तत्कार्यत्वात्। उक्तं च—' अप्राणो ह्यमनाः शुभ्रः ' (मुण्ड. उप. २.१.२) इति। शुभ्र उपाधिरहितः। तथा—' एतस्माज्जायते प्राणो मनः सर्वेन्द्रियाणि च ' (मुण्ड. उप. २.१.३) इति। प्राणादेरुत्पत्तेः प्रागविद्यमानत्वेन तत्कारणपरमात्मनस्तद्वत्त्वं न संभवतीत्यर्थः। यः सर्ववित्सर्वं समष्टिव्यष्टिरूपेण वेत्तीति। उक्तं च—' यः सर्वज्ञः सर्ववित् ' (मुण्ड. उप. १.१.७) इति। सामान्यरूपेण सर्वं जानाति। विशेषरूपेण सर्वं वेत्तीत्यर्थः। यः प्रणववरधनुः

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

स्वात्मबाणैकलक्ष्यः । प्रणव ॐकार एव वरे श्रेष्ठं धनुः । लक्ष्ये शरस्य प्रवेशसाधनम् । स्वात्मा प्रत्यगात्मैव बाणः प्रवेशनीयः । तयोरेको लक्ष्यो वेध्यः । ' प्रणवो धनुः शरो ह्यात्मा ब्रह्म तल्लक्ष्यमुच्यते ' (मुण्ड. उप. २.२.४) इति ॥ तं जानन्—' अप्रमत्तेन वेद्धव्यं शरवत्तन्मयो भवेत् ' (मुण्ड. उप. २.२.४) इत्युक्तत्वात् । सावधानतया प्रणवोपासनया प्रत्यगात्मनो ब्रह्मणा परमात्मना ऐक्यमापद्य सोऽहमित्यनुभवन् नामरूपे नामाभिधानं रूपमाकृतिः । उभयमप्यविद्याकृतं त्यजत्युभयस्माद् विमुक्तोऽहमित्यात्मनोऽनिर्वाच्यत्वमनिर्देश्यत्वं च निश्चिनोति । स एवं विद्वान् पुरुषो ब्रह्मरूपो ब्रह्मात्मकः । अत एव विशोको द्वैतदुःखरहितो भवति । 'तथा विद्वान्नामरूपाद्विमुक्तः परात्परं पुरुषमुपैति दिव्यम् । ' ' स यो ह वै तत् परमं ब्रह्म वेद ब्रह्मैव भवति '....' तरति शोकम् ' (मुण्ड. ३.२.८-९) इत्युक्तत्वात् । ब्रह्मत्वं विना विशोकत्वं न भवतीति रहस्यम् ॥ ५ ॥

प्राणः श्रद्धा खवायुज्वलनजलधरा इन्द्रियं मानसं च
भक्तं वीर्यं तपश्चाथ सकलनिगमाः कर्मलोकाश्च नाम ।
यस्माज्जाताश्च यस्मिन्विलयमुपगताः षोडशैताः कला यः
सर्वेषां संप्रतिष्ठा खलु तदधिगमाज्जायते वीतमृत्युः ॥ ६ ॥

अथ प्रश्नोपनिषद्रहस्यमाह—प्राण इति । प्रश्नोपनिषदो मन्त्रात्मकमुण्डकोपनिषद्विस्तरानुवादित्वात्तत्रानुक्तं विषयं संगृह्णाति । प्राण इति—प्राणो हिरण्यगर्भः सकलप्राणिकरणाधारः । श्रद्धाखिलप्राणिनां कर्मप्रवृत्तिहेतुभूता । खमाकाशं शब्दैकगुणम् । वायुः स्वकारणगुणेन शब्देन सह स्वीयासाधारणस्पर्शवान् द्विगुणः । ज्वलनस्तेजः स्वकारणगुणाभ्यां शब्दस्पर्शाभ्यां सह स्वकीयासाधारणरूपवत्त्रिगुणम् । जलं स्वकारणगुणैः शब्दस्पर्शरूपैः सह निजासाधारणरसगुणवच्चतुर्गुणम् । धरा पृथ्वी स्वकीयगुणैः शब्दस्पर्शरूपरसैः सहात्मीयासाधारणगन्धगुणवती पञ्चगुणा । इमानि पञ्चमहाभूतान्याकाशादीनि कर्मफलोपभोगसाधनानि । इन्द्रियं द्विप्रकारमिन्द्रियजातं ज्ञानेन्द्रियपञ्चकं कर्मेन्द्रियपञ्चकं चेति । इन्द्रियमिति जात्यभिप्रायेणैकवचनम् । मानसं द्विविधेन्द्रियप्रेरकमन्तःकरणम् । भक्तमन्नं प्राणिस्थित्यर्थं व्रीहियवादिलक्षणम् । वीर्यमन्नोपभोगजन्यं सर्वकर्मसाधनं सामर्थ्यम् । तपश्च मलवतां विशुद्धिसाधनम् । अथ तपोविशुद्धान्तःकरणानां कर्मसाधनभूताः सकलनिगमा ऋग्यजुःसामाथर्वाङ्गिरसः । कर्म निगमप्रतिपाद्यमग्निहोत्रादिलक्षणम् । लोकाः कर्मसाध्यफलभूताः । नाम च तेषु सृष्टानां प्राणिनां नाम देवदत्तो यज्ञदत्त इत्यादि । एतदात्मक एव सकलसंसारः । एताः षोडशकला अवयवाः कला इव कला यस्मादात्मनो जाता मध्याह्ने किरणेभ्यो मृगजलपूर इवात्मनः । यस्मिन्नात्मनि सायाह्ने किरणेषु मृगजलपूर इवान्ते विलयमुपगताः । स्थितिसमयेऽपि य आत्मा सर्वेषां पूर्वोक्तानां सकलपदार्थानां मृगजलपूरस्य किरणा इव संप्रतिष्ठा सम्यक्प्रतिष्ठन्तेऽस्यामिति संप्रतिष्ठा । साभासाधिष्ठानमनेन स्थित्युत्पत्तिप्रलयहेतुत्वं सूचितम् । तदधिगमात्तस्यात्मनोऽधिगमात् सोऽहमित्यपरोक्षानुभवात् । वीतमृत्युर्मरणरहितः । खलु निश्चयेन जायते । यदुक्तं–" प्राणमसृजत । प्राणाच्छ्रद्धां खं वायुर्ज्योतिरापः पृथिवीन्द्रियं मनोऽन्नमन्नाद्वीर्यं तपो मन्त्राः कर्मलोका लोकेषु च नाम च " (प्रश्न. उप. ६.४) । " अरा इव रथनाभौ कला यस्मिन् प्रतिष्ठिताः । तं वेद्यं पुरुषं वेद यथा मा वो मृत्युः परिव्यथा " (प्रश्न उप. ६.६) इति च । रथचक्रस्याक्षप्रवेशयोग्ये सच्छिद्रे काष्ठे तिर्यक्काष्ठविशेषा यथा प्रवेशितास्तदाश्रयाः । तथा यस्मिन्नेकस्मिन् षोडशकलाः स्थित्युत्पत्तिप्रलयकालेषु प्रतिष्ठितास्तदाश्रिताः सन्ति । तं वन्दनीयं पुरुषमात्मानं यथावज्जानीथ । युष्मान्मृत्युर्मा पीडयत्विति भावः । आत्मज्ञानं विनामरत्वं नास्तीत्यर्थः ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

जाग्रत्स्वप्नः सुषुप्तिस्त्रितयमपि मतेस्तद्व्यपेक्षस्तुरीयः
सर्वेषां यस्तु साक्षी गुणमलरहितोऽप्यात्तनानाभिधानः ।
भूताद्योऽचिन्त्य एकः स सकलजगतः प्रत्यगीशोऽयमात्मा
ब्रह्मोङ्काराधिगम्यं विदितमिति भवेद्येव स ब्रह्मभूतः ॥ ७ ॥

अथ माण्डूक्योपनिषद्रहस्यमाह—जाग्रदिति–जाग्रज्जागरणमिन्द्रियैर्विषयग्रहणलक्षणम् । स्वप्नो जाग्रद्वासनाजन्यो मानसो विषयप्रत्ययः । सुषुप्तिर्बाह्यान्तरिन्द्रियव्यापारशून्या तमोरूपावस्था । त्रितयमिदमवस्थात्रयं मतेः (m. gloss चिदाभासस्य) मतिसंबन्धिविकारः । वस्तुतो गुणाः सत्त्वरजस्तमांसि मायायास्त एव मलो दोषस्तेन रहितः । यद्यपि स्वयमसङ्गः । तथापि तद्व्यपेक्षो गुणत्रयकल्पितावस्थारूपस्थानत्रयसंख्याव्यपेक्षया तुरीयश्चतुर्थः । तुश्चार्थे । यः साक्षी द्रष्टा दृश्याद्भिन्नो यथा घटद्रष्टा घटाद्भिन्नः । अत एवात्तनानाभिधानः । आत्तानि स्वीकृतानि मायाकल्पितान्यवस्थासाक्षित्वानुसारीणि नानाभिधानानि क्रमेण विश्वतैजसप्राज्ञेति नामानि येन सः । तदुक्तं—' सोऽयमात्मा चतुष्पात् (माण्डू. उप. २) इत्यादि । जाग्रतः साक्षी विश्वः, स्वप्नस्य तैजसः, सुषुप्तस्य प्राज्ञः, तुरीयः परमात्मेति तात्पर्यम् । भूतानां सकलानां हिरण्यगर्भादीनामाद्यः कारणभूत (marg. gloss अधिष्ठानभूतः) एष योनिः सर्वस्येत्युक्तत्वात् । अचिन्त्यो मनसा चिन्तितुमशक्यः । इदमुपलक्षणम् । अव्यपदेश्योऽपि शब्दप्रवृत्तेर्मनःप्रवृत्तिपूर्वकत्वात् । मनोऽविषयत्वादेव शब्दाविषयत्वमनिर्वाच्य इत्यर्थः । तदुक्तम्—' अचिन्त्यमव्यपदेश्यम् ' (माण्डू. उप. ७) इति । एकः परस्परविलक्षणास्ववस्थास्वेकरूपः । उक्तं च ' एकात्मप्रत्ययसारम् (माण्डू. उप ७) इति । जाग्रदादिस्थानेष्वेकोऽयमात्मेति यः प्रत्ययस्तेनानुसारिणीयमित्यर्थः । सकलजगतः सकलप्राणिजातस्य प्रत्यगीशः प्रत्यक् चासावीशश्च । प्रत्यगहमिति गोचरः । ईशो नियन्ता च सोऽयं च प्रत्यक्त्वेनानुभूयमान आत्मैव । ' ॐकाराधिगम्यम् '

' एतदालम्बनं श्रेष्ठमेतदालम्बनं परम् ।

एतदालम्बनं ज्ञात्वा ब्रह्मलोके महीयते । इति काठके (कठ. उप. १.२.१७) उक्तत्वात् । ॐकारस्य ब्रह्मवाचकत्वेन ॐकारेण ॐकारोच्चारणया ॐकारावयवभूताकारोकारमकारवाच्यानां विश्वतैजसप्राज्ञानां पूर्वपूर्वस्योत्तरोत्तरस्मिन् प्रविलापनेनात्मनि पर्यवसानेन तद्रूपत्वेनाधिगम्यं ज्ञेयं ब्रह्म इति । एवं ब्रह्मैक्यं येन पुरुषेण विदितं ब्रह्मैवाहमिति साक्षात्कृतं स नरो ब्रह्मभूतो ब्रह्मरूपो भवेत् । उक्तं च—' संविशत्यात्मनात्मानं य एवं वेद ' (माण्डू. उप. १२) इति । य एवं पूर्वोक्तप्रकारेण पर्यवसितं ब्रह्म वेद स आत्मना त्यक्तोपाधिना स्वरूपेणात्मानं परमात्मानं सम्यग्विशति प्रविशति । तदैक्यमाप्नोतीत्यर्थः । अभेदोपासनां विना ब्रह्मभावो नास्तीति सिद्धान्तः ॥ ७ ॥

स्पृष्ट्वाकाशादिदेहावधिसकलमिदं तत्प्रविश्यान्तरस्थो
यः सर्वेषामधीशो नियमयति सदानन्दचिद्रूप एकः ।
अन्नादीन्पञ्चकोशान्निजगुरुवचसा संविविच्यात्मभूतं
तं विद्वान्नित्यतृप्तः किल भयरहितो वर्तते सर्वभूतः ॥ ८ ॥

अथ तैत्तिरीयोपनिषद्रहस्यमाह—स्रष्ट्वेति—यः परमात्मा सदानन्दचिद्रूपः सत् सत्यमानन्दः सुखं चिज्ज्ञानमेतानि रूपाणि लक्षणानि यस्य सः सद्रूप आनन्दरूपश्चिद्रूप एकोऽद्वितीयः सर्वाधिष्ठानम् ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

न च देशः कालो वस्तु वा तदतिरिक्तं किंचिदस्ति । अनेनानन्त इति बोध्यते । ' सत्यं ज्ञानमनन्तं ब्रह्म ' (तैत्ति. उप. २.१) इति । को ह्येवान्यात्कः प्राण्याद्यदेष आकाश आनन्दो न स्यात् ' (तैत्ति. उप. २.७) इति च । यद्याकाशे हार्दाकाश एष आनन्द आत्मरूपो न स्यान्न भवेत् । तर्हि प्राणापानचेष्टां कः कुर्यात् । आकाशाद्याकाशो गगनमादि यस्य तद्देहोऽवधिरन्तो यस्य तत्सकलं चराचरात्मकमिदं जगत्सृष्ट्वोत्पाद्य–"तस्माद्वा एतस्मादात्मन आकाशः संभूतः । आकाशाद्वायुर्वायोरग्निरग्नेरापोऽद्भ्यः पृथिवी पृथिव्या ओषधय ओषधीभ्योऽन्नमन्नात्पुरुषः " (तैत्ति. उप. २.१) इति । सर्वेषां देहानां समत्वेऽपि ज्ञानकर्मणोरधिकृतत्वेन प्राधान्यात्पुरुष एव गृहीतः । सर्वेषां ब्रह्मादीनामुत्पन्नानामधीशः प्रभुर्यस्तद्विश्वं प्रविश्यान्तरे गुहायां बुद्धौ प्रकाशत्वेन स्थितः । अन्तर्यामी सन्नन्तः-प्राणादीन्बहिश्च वाग्वादीन्नियमति व्यवस्थया वर्तयति । तदुक्तं–" तत्सृष्ट्वा तदेवानुप्राविशत् " (तैत्ति. उप. २.६) इति । " यो वेद निहितं गुहायां परमे व्योमन् " (तैत्ति. उप. २.१) इति च । "भीषास्माद्वातः पवते भीषोदेति सूर्यः । भीषास्मादग्निश्चेन्द्रश्च मृत्युर्धावति पञ्चमः ।।" (तैत्ति. उप. २.८) इति च । भीषा भयेनेत्यर्थः । निजगुरुवचसा स्वस्य गुरुर्मोक्षदस्तद्वचनेन वरुणवचनेन भृगुवदन्नादीन्नमयप्राणमयमनोमयविज्ञानमयानन्दमयनामकान् पञ्चपञ्चसंख्याकान् कोशान् कोशवन्निजरूपावरकान्संविविच्य सम्यग्विचार्य, नाहमन्नमयो देहः कार्यत्वात्, नाहं प्राणमयो वायुर्जडत्वात्, नाहं मनोमयः कामक्रोधादि-विकारत्वात्, नाहं विज्ञानमयो विलयाद्यवस्थावत्त्वात्, नाहमानन्दमयः सुषुप्तिकालिकत्वेन कादाचित्कत्वादिति विवेकेन पृथक्कृत्य, तं परमात्मानमात्मभूतं प्रत्यग्रूपं विद्वान् परमात्माहमिति जानन्पुरुषः परमात्मनो ब्रह्मणः सकलजगदधिष्ठानत्वेन तद्व्यतिरिक्तस्य पदार्थस्याभावात्तद्रूपत्वेन सर्वभूतः सकलात्मक अत एव नित्यतृप्तोऽवाप्यविषयाभावादवाप्तकामो द्वितीयाभावाद्भयरहितः सन् वर्तते तिष्ठति । उक्तं च—" एतमन्नमयमात्मानमुपसंक्रम्य, एतं प्राणमयमात्मानमुपसंक्रम्य, एतं मनोमयमात्मनमुपसंक्रम्य, एतं विज्ञानमयमात्मानमुपसंक्रम्य, एतमानन्दमयमात्मानमुपसंक्रम्य, इमाँल्लोकान्कामान्नी कामरूप्यमनुसंचरन्नेतत्सामगायन्नास्ते हा ३ उ हा ३ उ हा ३ उ । अहमन्नमहमन्नमहमन्नम् । अहमन्नादोऽ३हमन्नादोऽ३हमन्नादः । अहꣳश्लोककृदहꣳश्लोककृदहꣳश्लोककृत् । अहमस्मि प्रथमजा ऋता३स्य । पूर्वं देवेभ्योऽमृतस्य ना३माई (भायि)" (तैत्ति. उप. ३.१०.५-६) । पूर्वोक्तक्रमेण पञ्चकोशानविद्याकल्पिताननात्मत्वेन विज्ञाय त्यक्त्वा निर्विकल्पमात्मानमनुभूय सार्ववर्णिकभैक्ष्यमाचरन् चेच्छावेशधार्यनेकभूतप्रदेशान् पर्यटन्नात्मैकत्वविज्ञानफलं सर्वात्मत्वं लोकानुग्रहार्थं प्रख्यापयन्नाश्चर्यबोधकं हा३शब्दमुच्चार्य अहमन्नमहमन्नादश्च सैन्यसंघातकर्ता राजाथवा काव्यादिप्रबन्धकर्ता च मूर्तामूर्तात्मकस्य जगतः प्रथमजो हिरण्यगर्भश्च देवेभ्यः पूर्वं विद्यमानः । यदङ्गेभ्यो देवा उत्पन्नाः स विराट् च प्राणिनाममृतत्वस्याश्रयश्चाहमिति सर्वात्मबोधकान् छन्दानुच्चारयन्तिष्ठतीति तात्पर्यम् । सर्वत्र त्रिरुक्तिर्विस्मयख्यापनार्था । ' रसꣳ ह्येवायं लब्ध्वानन्दी भवति '(तैत्ति. उप. २.७) इति च । रसं ब्रह्मरूपं लब्ध्वा प्राप्यानुभूय, सहजनिरतिशयानन्दवान् भवति । ब्रह्मानन्दे सर्वानन्दानामन्तर्भावाद्विषयजन्यसुखेच्छाया अभावान्नित्यतृप्त इत्यभिप्रायः । ' आनन्दं ब्रह्मणो विद्वान्न बिभेति कुतश्चन ' (तैत्ति. उप. २.९) इति चोक्तम् । आत्मज्ञानेनैव भयनिवृत्तिरित्याकूतम् ।। ८ ।।

यो लोकाँल्लोकपालान्सकलमपि पुरा भोग्यजातं हि तेषां
सृष्ट्वान्तः संप्रविश्य स्थिरचरमखिलं प्रेरयत्यान्तरः सः ।
दृष्ट्वा नात्रेषदन्यत्सकलजगदधिष्ठानरूपोऽहमेकः ।
प्रज्ञानं ब्रह्म येनाधिगतमिति स नावाप्तकामोऽमृतः स्यात् ।। ९ ।।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

अथ **ऐतरेयोपनिषद्रहस्यमाह** । य इति—यः परमात्मा पुरा पूर्वं लोकान् भूरादीन् लोकपालान्नग्न्यादीन् तेषामग्न्यादीनां सकलं भोग्यजातं च स्थितिकारणभूतान् भोग्यपदार्थानपिश्चार्थे सृष्ट्वोत्पाद्य—'आत्मा वा' इत्युपक्रम्य 'स ईक्षत लोकान्नु सृजा' इति । 'स इमाँल्लोकानसृजत' (ऐ. उप. १.१-२) इति । स आत्मा लोकानुत्पादय इति विचार्य द्युलोकादीनुत्पादितवान् । अनन्तरं 'स ईक्षतेमे नु लोकान् लोकपालान्नु सृजा इति । **सोऽद्भ्य एव पुरुषं समुद्धृत्यामूर्छयत्** ' (ऐ. उप. १.३) इति । इमे लोका मया सृष्टा पालयितृवर्जितानभ्येयुरिति विचार्य पञ्चमहाभूतेभ्य उद्धृत्य पुरुषाकारं पिण्डमकरोत् स विराट् । तदङ्गेभ्यस्तदिच्छयाग्न्यादीनामुत्पत्तिरिति भावः । पुनश्च " स ईक्षतेमे नु लोकाश्च लोकपालाश्चान्नमेभ्यः सृजा " (ऐ. उप. ३.१) इति । सोऽपोऽभ्यपतत्ताभ्योऽभितप्ताभ्यो मूर्तिरजायत । या वै सा मूर्तिरजायतान्नं वै तत् (ऐ उप. ३.२) इति । लोकपालानां सृष्टानामन्नं विना स्थितिर्न स्यादित्यन्नमुत्पादयेति । तदिच्छयैव पञ्चमहाभूतेभ्यः शरीरधारणसमर्थं भोग्यजातमभूदिति तात्पर्यम् । अन्तः पूर्वोक्तसंघातमध्ये मूर्धद्वारेण संप्रविश्य प्रवेशं कृत्वा स्थिरं चरं स्थावरजङ्गमात्मकमखिलं भूतजातं प्रेरयति । स्वभावानुसारेण वर्तयति । तदुक्तं—' स ईक्षत कथं न्विदं मदृते स्यात् ' (ऐ. उप. ३.११) इति । नियामकं मां विनेदं करणजातं स्वव्यापारे कथं नियतं वर्तेत इति विचारितवान् । अनन्तरं " स ईक्षत । कतरेण प्रपद्या " (ऐ. उप. ३.११) इति । " स एतमेव सीमानं विदार्यैतया द्वारा प्रापद्यत " (ऐ. आ. ३.१२) इति । प्रवेशद्वारद्वयं मूर्धा प्रपदं च । तयोर्मध्ये केन द्वारेण मया प्रवेशः कर्तव्य इति विचार्य स्वभृत्यस्थानीयस्य क्रियाशक्तिमतः प्रवेशमार्गं प्रपदं त्यक्त्वा मूर्ध्नि केशविभागावसानस्थानं छिद्रं कृत्वा तद्द्वारेण प्रवेशं कृतवानित्यर्थः । अत्र पदार्थजाते ईषत्किंचिदप्यन्यत्स्वातिरिक्तं न दृष्टवानवलोक्य य एकोऽद्वितीयः सकलजगदधिष्ठानरूपः सकलस्य जगतो विवर्तरूपस्याधिष्ठानरूपः सत्य आश्रयः । उक्तं च—" स जातो भूतान्यभिवैख्यत्किमिहान्यं 'वावदिषदिति । स एतमेव पुरुषं ब्रह्म ततमपश्यत " (ऐ. उप. ३.१३) इति स भूतेषु प्रविष्टो भूतेषु मद्व्यतिरिक्तं विवेक्तव्यं न किमप्यस्तीति विचार्य कारणभूतं स्वात्मानमेव व्याप्ततमं दृष्टवानित्यर्थः । आन्तरोऽन्तरात्मा सोऽहं प्रधानं ज्ञप्तिस्वरूपं सर्वप्रकाशं ब्रह्मेति येन पुरुषेणाधिगतं साक्षात्कृतं स ना पुरुषो जीवन्नेवावाप्तकामः सकलात्मकत्वात्सन्नमृतोऽमरणधर्मा स्याद्भवेत् ' प्रज्ञानं ब्रह्म (ऐ. उप. ५.३), इति सर्वान्कामानाप्वामृतः समभवदिति च । आत्मज्ञानेनैवावाप्तकामत्वमिति तत्त्वम् ॥ ९ ॥

मृद्रूपे ज्ञात एतद्घटमुखमखिलं तज्जमस्यानभिन्नं
तद्वच्छ्रीदैशिकेनानुभवति सततं तत्त्वमस्येवमुक्तः ।
यस्मादाकाशमुख्यं भवति जगदिदं ब्रह्म तच्चाहमस्मी-
त्येतन्मत्तो न भिन्नं स भवति मनुजो ब्रह्म न ब्रह्मवेत्ता ॥ १० ॥

अथ **छान्दोग्योपनिषद्रहस्यमाह**—मृद्रूप इति । मृद्रूपे मृल्लक्षणे ज्ञाते विज्ञाते सत्येतत्प्रत्यक्षतोऽनुभूयमानं घटमुखं घटशराव,दखिलं सर्वं मृद्विकारजातं तज्जं मृदः कारणाज्जातम् । अतो मृदः सकाशाद् यद्वद्यथा न भिन्नं व्यतिरिक्तं नास्ति । यदुक्तं - " यथा खलु सौम्यैकेन मृत्पिण्डेन सर्वं मृन्मयं विज्ञातं स्याद्, वाचारम्भणं विकारो नामधेयं मृत्तिकेत्येव सत्यम् " (छां. उप. ६.१.४) इति । एकेन घटादिकारणभूतेन मृत्पिण्डेन ज्ञातेन तद्विकारभूतं घटादिमृद्रूपत्वेन ज्ञातं भवति, कार्यस्य कारणानन्यत्वात् । अतो घटः शराव इत्यादिनामात्मको विकारो वागालम्बन एव न तु तत्त्वतोऽस्ति । तत्त्वतस्तु मृत्तिकैवेत्यर्थः । तद्वत्तथा श्रीदैशिकेन मोक्षप्रदगुरुणा त्वमहमिति प्रत्ययगोचरः प्रत्यगात्मा तज्जगत्कारणं

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

सच्चिदानन्दरूपं ब्रह्म तद्रूपोऽसीत्येवमनेन प्रकारेणोक्तो बोधितः सन्नुद्दालकेन श्वेतकेतुरिवोक्तं च–"आचार्यादैव विदिता विद्या साधिष्ठं प्रापत्(ति)" (छां. उप. ४.९.३) इति। साधिष्ठं साधुतमत्वमपरोक्षतात्पर्यवत्त्वम्। "ऐतदात्म्यमिद ꣳ सर्वं तत्सत्य ꣳ स आत्मा तत्त्वमसि श्वेतकेतो" (छां. उप. ६.८.७) इति च। ब्रह्मात्मकमखिलं भूतजातं तद्ब्रह्म सत्यं तद्रूपः प्रत्यगात्मा त्वमसीत्यर्थः। यस्माद्ब्रह्मणः सकाशादाकाशमुख्यमाकाशादीदं जगद्भूतजातं भवत्युत्पद्यते। तद्ब्रह्म च ब्रह्मवाहं प्रत्यगात्मास्मीति। अतः कारणादेतद्भूतजातं मत्तः प्रत्यगात्मनः सकाशाद्भिन्नं व्यतिरिक्तं नास्तीति सततमनवरतमनुभवति साक्षात्करोति। "सन्मूलाः सोम्येमाः प्रजाः सदायतनाः सत्प्रतिष्ठाः" (छां. उप. ६.८.४ ६) इत्युक्तत्वात्। सद्ब्रह्मैव जगत उत्पत्तिस्थितिलयकारणमित्यभिप्रायः। स मनुजः पुरुषो ब्रह्मैव ब्रह्मरूपो भवति। ब्रह्मवेत्ता न भवति। ब्रह्मणो वाङ्मनसागोचरत्वेन तद्वेत्तृत्वासंभवात्। तथा चोक्तम्— "अथ यदास्य वाङ्मनसि संपद्यते मनः प्राणेन प्राणस्तेजसि तेजः परस्यां देवतायामथ न जानाति" (छां. उप. ६.१०.२) इति। यदाविचारेण वाचो मनसि मनसः प्राणे प्राणस्य तेजसि तेजस आत्मनि लयो भवति। "तत्तेजोऽसृजत" (छां. उप. ६.२.३) इति तेजसः प्रथमविकारत्वेनाभिधानात्। आकाशवाय्वोरपि तेजस्येवान्तर्भावस्तदा न जानातीति ज्ञेयस्यान्यस्याभावात्। स्वस्य तु स्वज्ञेयत्वासंभवात्। अपरोक्षज्ञानिन एव ब्रह्माहमिति बुद्धिरुत्पद्यत इति तात्पर्यम् ॥ १० ॥

यस्यानन्दस्य मात्रा विविधसुखमिदं येन सर्वेऽपि जीवाः
प्राणन्त्यव्याकृतं प्राग्जगदिदमखिलं व्याकरोन्नामरूपैः।
अन्तर्यामी हृषीकाधिप इति विदितं व्यापकं ब्रह्म तत्त्वा-
हं ब्रह्मास्मीति वेत्तेति विलयममवस्तस्य नैवोच्छलन्ति ॥ ११ ॥

अथ बृहदारण्यकोपनिषद्वहस्यमाह––यस्येति। येन सुखेनानन्देन सर्वेऽपि जीवा ब्रह्माद्याः प्राणन्ति जीवन्ति। इदं विषयजन्यं विविधं विषयभेदेन नानाप्रकारं सुखम्। जात्यभिप्रायेणैकवचनम्। आनन्दा यस्य ब्राह्मणो ब्रह्मरूपस्यानन्दस्य मात्रालेशरूपा भवन्ति। तदुक्तम्––"एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति" (बृह. उप. ४.३.३२) इति ब्रह्मानन्दलेशप्राप्त्यैव सर्वेषामुपजीवनमित्यर्थः। य आत्मेदं प्रत्यक्षतोऽनुभूयमानमखिलं जगद्भूतजातं सृष्टेः पूर्वमव्याकृतमप्रग(त्क)टनामरूपमात्मरूपमासीत्। तन्नामरूपैर्देवदत्तयज्ञदत्तेत्यादिनामभी रूपैर्मनुष्याद्याकृतिभिः शुक्लादिगुणैश्च व्याकरोत् प्रकटीचकार। उक्तं च—"तद्धयेदं तर्ह्यव्याकृतमासीत्। तन्नामरूपाभ्यामेव व्याक्रियतासौ नामायमिद ꣳ रूपम्" (बृह. उप. १.४.७) इति। सृष्टेः पूर्वमव्याकृतनानाविधनामरूपं सदेकं ब्रह्मासीत्। तदेव सृष्टिकालेऽनेकनामरूपैर्व्यक्तीभावमापद्यत। यथा प्रातः स्वरूपतो विद्यमानाः किरणा मध्याह्ने भासमानजलपूरतरङ्गादिनामरूपैरित्यर्थः। अनेन ब्रह्मणः कालत्रयास्तित्वं सूचितम्। अन्तर्याम्यन्तः स्थित्वा प्राणादीन्नियमयति–"यः पृथिव्यां तिष्ठन्...यः पृथिवीमन्तरो यमयति" (बृह. उप. ३.७.३) इत्यादिना सर्वान्तर्यामित्वमुक्त्वा। "एष त...अन्तर्याम्यमृतः" (बृह. उप. ३.७.३.) इति श्रुत्युपदिष्टत्वात्। हृषीकाधिपो हृषीकाणामिन्द्रियाणामधिपः स्वामी। यत्सत्तयेन्द्रियाणां स्वक्रियासामर्थ्यम्। "प्राणस्य प्राणमुत चक्षुषश्चक्षुरुत श्रोत्रस्य श्रोत्रं मनसो मनो ये विदुः। ते निचिक्युर्ब्रह्म पुराणमग्र्यम्" (बृह. उप. ४.४.१८) इत्युक्तत्वात्। येन प्राणादीनां स्वव्यापारसामर्थ्यं यद्योगेन तद्विदुस्ते ब्रह्म निश्चयेन ज्ञातवन्त इत्यभिप्रायः। इति पूर्वोक्तशब्दद्वयविशिष्टत्वेन विदितं वेदान्तशास्त्रे प्रसिद्धम्। व्यापकं सर्वत्र कारणतानुस्यूतम्। "स वा अयं पुरुषः सर्वासु पूर्षु पुरिशयो नैनेन किंच नानावृतं नैनेन किंचनासंवृतम्" (बृह. उप. २.५.१८)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

इत्युक्तेः । सकलशरीरेषु विद्यमानो यः पुरुषोऽनेन बाह्यभूतेनानाच्छादितमन्तर्भूतेनाननुप्रविष्टं किंचिदपि भूतजातं नास्तीत्यर्थः । एतादृशं यद्ब्रह्माहं प्रत्यगात्मा । ब्रह्म सच्चिदानन्दलक्षणं सकलजगदधिष्ठानम् । तद्रूपोऽस्मीति वेत्ता विद्वान् यः पुरुषः स तत्र पूर्वोक्ते ब्रह्मणि विलयमेति, एकीभावं प्राप्नोति । तस्य विदुषोऽसवः प्राणा नैवोच्छलन्त्युत्क्रमणं नैव प्राप्नुवन्ति । तथा चोक्तम्—" न तस्य प्राणा (m. gloss प्राणशब्देनाहंब्रह्मण्येकीभावेन तिष्ठति) उत्क्रामन्त्यत्रैव समवलीयन्ते । ब्रह्मैव सन्ब्रह्माप्येति (बृह. उप. ४.४.६) " इत्यर्थः । तस्याप्तकामस्य विदुषः प्राणा नोत्क्रामन्ति । किन्तु स्वयोनौ ब्रह्मण्येव प्रलीयन्ते । स जीवन् ब्रह्मैव सन्ब्रह्माप्येति, प्रविशति, न पुनरावर्तत इत्यर्थः । ब्रह्मापरोक्ष्यं विना गतागतदुःख-निवृत्तिर्नेति गूढोऽभिसंधिः ॥ ११ ॥

श्रीरामाङ्घ्र्यब्जभृंगो गुरुचरणकृपापाङ्गलब्धैक्यबोधो
यः श्रीसिद्धेशसूनुर्विरचितमसुना रामचन्द्राभिधेन ।
यच्छ्लोकैः पङ्क्तिसङ्ख्यैरिदमुपनिषदां सद्रहस्यं दशानां
ज्ञात्वार्थं संपठेद्योऽनुभवति स सुखं सद्गुरोः संप्रसादात् ॥ १२ ॥

इतिश्रीमद्विद्वन्मुकुटालङ्कारहीरवरश्रीराजयोगिवर्यश्रीसिद्धेश्वरसूरिसूनुश्रीरामचन्द्रपण्डितविरचितं दशोपनिषद्रहस्यं समाप्तम् ॥

अधुना ग्रन्थकृत्स्वनाम ग्रन्थनाम च निर्दिशति । श्रीरामेति-यः श्रीरामाङ्घ्र्यब्जभृङ्गः श्रीरामचरण-कमलयोर्भृङ्ग इव भृङ्ग आसक्तः । गुरुचरणकृपापाङ्गलब्धैक्यबोधः श्रीगुरुचरणकृपादृष्ट्या लब्धः प्राप्त ऐक्यं जीवब्रह्मैक्यं तस्य बोधोऽनुभवो येन सः श्रीसिद्धेशसूनुः श्रीसिद्धेश्वरात्मजोऽमुना तेन रामचन्द्राभिधेन रामचन्द्रशर्मणा यद्विरचितं पङ्क्तिसंख्यैर्दशसंख्याकैः श्लोकैर्दशानामीशकेनकठमुण्डप्रश्नमाण्डूक्यतैत्तिरी-यैतरेयछान्दोग्यबृहदारण्यकसंज्ञानामुपनिषदां श्रुतिशिरसां सद्ऋजुशब्दस्वारस्यानुसारि रहस्यं तात्पर्यं तदिदं प्रत्यक्षतो निर्दिष्टमर्थं ज्ञात्वा विचार्य यः पठेत्स पुरुषः सद्गुरोः संप्रसादात् श्रीगुरुप्रसादयोगेन सुखमनुभवति—नित्यसुखः सहजनिरतिशयानन्दवान्भवेत् । एतेनोपनिषदर्थविचारेण ब्रह्मानन्दी भवतीति शिवम् ॥ १२ ॥

इतिश्रीमद्विद्वन्मुकुटालङ्कारहीरभूतश्रीराजयोगिवर्यश्रीमत्सिद्धेश्वरसूरिसूनुश्रीमद्रामचन्द्रपण्डितविर-चितश्रीदशोपनिषद्रहस्यस्य विवृतिः समाप्तिमगमत् ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

SOCIAL HARMONY THROUGH THE WORDS OF SAINT-POET TUKĀRĀMA‡

By

UMA S. DESHPANDE*

Tukārāma (1608-1650) was born in a family of farmers who were equally adept in trading and mercantile business. He was brought up with love and affection. He was married to Rukmā (a patient of severe asthma) and then to Jījābāi, a daughter of a wealthy person.

In 1629 there was all-devouring drought in and around Dehu (Maharashtra), the native place of Tukārāma. Mainly due to the non-availability of food grains and monetary constraints, the whole of his family including parents, brothers, wives and children were subjected to starvation, indisposition as well as physical ailments for days together. Unable to bear this difficult situation, his second wife used to abuse and curse Tukārāma who was reduced to poverty and helplessness. The people including the relatives also started to ridicule and insult Tukārāma who had earlier enjoyed wealth and prosperity. Abandoned and despised by every body around him Tukārāma began to seriously think about the human life, the bondage of various relationships, the God and his creation. Without leaving his family members, without avoiding his duties as a father, brother and husband and without reacting to the peoples' hatred, Tukārāma started to get deeply involved in contemplation, introspection and chanting the divine name of the God-Pāṇḍuraṅga—the main source of succour, solace and salvation for thousands of people in India.

Thus, gradually Tukārāma got more and more interested in spiritual meditation and probing into the significance of basic human values which not only elevate one's own life but also contribute to the improvement of the religions and social set-up of the whole humanity. On account of his ardent studies of the principal scriptures, guidance of the earlier saints and scholars as well as divine inspiration from God-Pāṇḍuraṅga who appeared in Tukārāma's dream, hundreds of people started attending and listening to his melodious *Kīrtanas*.

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 153-157.

‡ Paper presented for the Seminar on Social Harmony through the words of Saint-poet Tukārāma, at AARSH, Akshardham, Gandhinagar.

* Deptt. of Skt , Pali & Prakrit Faculty of Arts, M. S. Uni. of Baroda, Vadodara-390 002.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Through different illustrations and stories, Tukārāma passionately urged all men and women to give up the sinister way of life, to undertake benevolent activities and to concentrate on the subtle (rather than gross) object of mundane existence.

As a poet and as a saint, he attempted to bring about the social harmony through his *Abhaṅgavāṇī*—poetry and discourses particularly when people were broken-hearted mainly due to famine, when immoral practices were rampant and when the contemporary social structure was about to be shattered due to various superstitions, hypocrisy and orthodox, meaningless rituals.

Reducing the importance of excessive idolatry, he unified all the people under the common fold of one God. This path of *Bhakti* was people-oriented. It created new ethics of universal God, mental purity, generosity, fearlessness and inward peace.

Saints like Tukārāma popularized the ethical and moral values through singing and preaching aloud in gatherings of villagers, educating them in their own language and propagating the simplification of religious practices. They exhorted the men and women to inculcate tolerance, charity, compassion and such other human values contributing to the wellbeing of all men and women. Regarding the royal path of *nāmasmaraṇa* (यज्ञानां जपयज्ञोऽस्मि—*Gītā* 10.25), Tukārāma has observed and experienced that through constant meditation of the God's name, a person gets totally rid of his weaknesses and instantly becomes a pious and noble personage.

क्षिप्रं भवति धर्मात्मा शश्वच्छान्तिं निगच्छति ।
कौन्तेय प्रतिजानीहि न मे भक्तः प्रणश्यति ॥ भगवद्गीता 9-31 ॥

Tukārāma therefore affirms :—

तुका म्हणे माझे सर्वही साधन, नाम संकीर्तन विठोबाचे ।
तुका म्हणे देह भारिला विठ्ठले, कामक्रोधे केले घर रिते ॥ १२५ ॥

When once a person gets the divine grace, he finds bliss and delight every where in the world :—

आता कोठे धावे मन, तुझे चरण देखलिया ।
भाग गेला सीण गेला, अवघा झाला आनंदु ॥ ३७४६ ॥

Under these circumstances, Tukārāma attempted for the social integrity at (1) ethical level (2) social sphere and (3) religious and spiritual level.

Let us find out in details:—

(1) Ethical and moral level:—

We know that a number of sages and saints all around the world have specifically emphasized the basic moral values like self-restraint, purity of mind,

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

tolerance, forebearance etc. which, not only impart courage to a person to face boldly different vicissitudes of life but also enable him to be more tolerant, serene and accommodative in his life. Such noble virtues have the efficacy to totally dispel the six vices—*Ṣad-Vikārās* (*Kāma, Krodha* etc.) and purify the inner self culminating into *Brāhmīsthiti* marked by *Bhakti* envisaged in the *Bhagavadgītā* 2.55-72.

Rightly therefore Tukārāma appeals to the people to imbibe the moral virtues since it is by the core of individual morality that a man is really tested. According to Tukārāma even the God likes to reside in the temple of mind full of excellent qualities:

शांति क्षमा दया अलंकार अंगी, अभंग प्रसंगी धैर्यवंत ।
तुका म्हणे गेल्या षड्ऊर्मी अंगे, सांडुनिया मग ब्रह्म चि तो ॥ १२३५ ॥

दया क्षमा शांति, तेथे देवाची वसति ।
तुका म्हणे चित्त करावे निर्मळ, येऊनी गोपाळ राहे तेथे ॥ २७५२ ॥

A man having pious mind not only attains his desired goal but has a few enemies; he is liked by all—says Tukārāma:—

मन करा रे प्रसन्न सर्व सिद्धिंचे कारण ।
चित्त शुद्ध तरी शत्रु मित्र होती, व्याघ्र हे न खाती सर्प तया १७५१ ॥

Hypocrisy, the main stumbling block in the path of self-development and smooth communication with others in the family and society, is repeatedly condemned by Tukārāma.

He first defines such hypocrites and advises us not to follow their path:—

टिळा टोपी घालुनी माळा, म्हणती आम्ही साधु ।
दयाधर्म चित्ती नाही, ते जाणावे भोंदु ॥ ४६५ ॥

नको दुर्जनांचा संग, क्षण क्षणा चित्तभंग ॥
ज्यासी विठ्ठल नाही ठावा, त्याचा संग न करावा ॥ २९८२ ॥

Considering an individual person as the basic unit of the whole social and national network, Tukārāma has aptly pointed out the significance of the human values—the hallmarks of our life which help a lot to generate integration of human character and social unity.

(2) Social Sphere:—

No human society can exist for a long time or progress forward where there is no affinity, no concern for each other and no interest in the difficulties of the distressed people. On the other hand following the Vedic dictum **यत्र विश्वं भवति नेकनीडम्**, Tukārāma stresses the significance of brotherhood, loyalty and affection for each other which have the power to convert social structure into well-knit family-unit.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Rightly therefore Tukārāma asks us to help the people in their noble endevour, to relieve the miserable people of their distress and depression and to treat all the fellow beings with equal respect without any inkling of discrimination of sex, caste or creed.

Tukārāma suggests purification of the inner spirit in contrast with the outer form. He has tried hard to destroy discrimination and classification of men and women. He constantly attempts to create an atmosphere in which races, communities, castes, sects, religious bigotism—all 'get dissolved' into one social entity. Tukārāma upholds the dictum that nothing is unclean that is created by God. By emphasizing the importance of individual purity, he strives to eradicate the complex about castes from the minds of his devotees. He has therefore repeatedly glorified the great men of India who were born in low castes.

उंच नींच काही नेणे हा भगवंत, तिष्ठे भाव भक्त देखोनिया ॥
चर्म रंगू लागे रोहिदासा संगी, कबिराचे मागी विणीं शेले ॥
नरहरिसोनारा घडे फुंकू लागें, चोल्यामेळया संगे ढोरे ओढी ॥ २८२० ॥

It is the prime duty of every person to help the poor and depressed and shower on them love and affection:—

अेक अेका साह्य करु, अवघे धरु सुपंथा ॥ ४६० ॥
जे का रंजले गांजले, त्यासी म्हणे जो आपुले ।
तोचि साधु ओळखावा, देव तेथेचि जाणावा ॥ ३४७ ॥

In the society of every era, we find some saintly devotees the very embodiments of high human values, constantly striving for the well being of others, properly guiding the masses and thereby attempting to restore unity and integrity in the family, society and the whole region sanctified by their speeches and interaction with all the people around them.

Tukārāma observes that these saints endowed with love and divine grace are the perennial sources of delight, bliss and peace of mind.

संतांचिये गावी प्रेमाचा सुकाल, नाही तळमळ दुःखलेश ॥ १२४१ ॥

Such saints who tolerate all the sufferings joyfully, carry with them wherever they go, the happiness of festivals.

तुका म्हणें तोचि संत, सोसी जगाचे आघात ॥
तुका म्हणे आले घरा तोचि दिवाळी दसरा ॥ ९९४ ॥

These are the very saints concerned with the betterment of all the human beings and their progress. Such noble saints are bestowed with power to create the huge and marvellous monument like *Akṣaradhāma*, the seat of learning, meditation and discourses.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

(3) Religious and spiritual level—

Tukārāma's religious and spiritual disciplines do not demand any ritual, sacrificial performance or extensive worship of any particular deity. He has offered prayers to many Indian deities like Śrīrāma, Śrīkṛṣṇa, Hanumān, the divine Goddess—all of whom are the manifestations of one Supreme Reality—

अेकं सद् विप्रा बहुधा वदन्ति ॥ RV. I. 164. 46.

Following the footsteps of his ancestors and the renowned saints who were staunch votaries of God—Pāṇḍuraṅga enshrined in Pandharapur, Tukārāma has mainly advocated and upheld the devotion to this deity.

Thus the saintly poets like Tukārāma first lived the life of a sage without leaving family members and household duties and then through prayers, discourses and speeches advocated the need of high human values, noble deeds and benevolent activities which definitely give rise to ideal family, loving bond of relationship and complete social harmony as well as emotional integrity leading the people from falsehood to truth, darkness to light, death to immortality—

असतो मा सद् गमय ।
तमसो मा ज्योतिर्गमय ।
मृत्योर्मा अमृतं गमय ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

SOCIAL HARMONY THROUGH THE WORDS OF SAINT H. H. ŚRĪ RAṄGA AVADHŪTA OF NĀREŚVAR*

By

DEVDATTA S. JOSHI‡

Raṅga Avadhūta was born at Godharā in the Panchmahāl District (Gujarāt State) on 21-11-1898. His father Viṭṭhala was a Daśagranthī (well-versed in scriptures) and was the inhabitant of Devḷe in Ratnāgiri District (Mahārāṣtra). Viṭṭhala was sent to Godharā by his father Bāḷama Bhaṭṭa alias Jayarāma on invitation of Sakhārāma Ananta Sarpotdāra to serve as a Pujārī in his Viṭṭhala Mandir at the age of 18. He died early at the age of 40 leaving behind Pāṇḍuraṅga (Raṅga Avadhūta) who was five years old and Nārāyaṇa who was only two years old.

Child Pāṇḍuraṅga once saw a dead body. He asked his father about its nature and put him a series of strange questions and got Rāmanāma Mantra from his father.

In his school career at Godharā and college career at Baroda he was always a bright, bold and topmost student. In response to a call from Mahātmā Gāndhī he left Baroda college and joined National movement in Ahmedabad and there he become graduate from Rāṣṭrīya Vidyāpeeṭha (Gujarāt Vidyāpeeṭha). After graduation he worked as a Teacher in Ahmedabad for sometime in Rāṣṭriyaśāḷā. He took active part in all social and political activities and even wrote books and articles to uplift the society.

When he was about nine years old he received inspiration from Vāsudevānanda Saraswatī (Tembe Swāmī) to go through the '*Pothī*' (Gurucaritra) to visualise the Divine. Just before this incident he was taken to Narsobāwāḍī after his sacred thread ceremony. Swāmījī was there. Pāṇḍuraṅga was taken to him for his divine blessings. Swāmījī told that Pāṇḍuraṅga was his own child. Thus he was chosen for the Dattātreya school. After recovering from severe illness Pāṇḍuraṅga composed his first devotional song and determined to leave the unreal world for realisation of God. He was again directed to perform 108 Pārāyaṇas of Śrī Dattapurāṇa of Vāsudevānandajī and he chose Nāreśvara,

---

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 159-174.

* This paper was read in the State level Seminar on 'Social harmony through the words of Saint-poets' at Akshardham, Gandhinagar on 16-4-94.

‡ Oriental Institute, M. S. University of Baroda, Vadodara-390 001.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

(Nāreśvara is on the nothern bank of the Narmadā river and is in a straight line with Amarakaṇṭaka, the source of the river. It is two miles away from Nāreśvar Road Station, District Baroda on Miyāgām-Moṭī Koral line on the Western Railway) and dropped the idea of going to the Himālayās. He was forced to settle down at Nāreśvar after the death of his brother Nārāyaṇa to look after mother Rukmāmbā. After two years of his mother's death Rañga Avadhūta left his physical body on 19-11-'68 in Haridwar reciting Aum Aum Aum.

Among his premonistic works ' Upaniṣadonī Vāto ', ' Viṣṇupurāṇanī Vāto ', ' Tolstoy Ane Śikṣaṇa ' ' Tyāre Kariśuṃ Śuṃ ? (a translation from ' What shall we do then ? ' by Tolstoy alongwith Narahari Parikh), ' Gīrvāṇabhāṣāpraveśa ' Part 1-2 in which alongwith Sanskrit Grammar there is a collection of invaluable grandeur of Sanskrit literature namely ' Gīrvāṇa Vaṅgmayaratnamanjūṣā '. At the instance of Kākāsāheba Kālelakara he wrote easy Sanskrit Commentary for students Bālabodhinī on Sadbodhaśataka, selected Sanskrit slokas from Bhartṛhari edited by Kākāsāheba himself. He also wrote articles on various subjects in ' Vasanta ' edited by Ānandaśankara Dhruva and ' Buddhiprakāśa. He published satirical articles under the title ' Bhāṅgano Loṭo ' by pen-name ' Ganjerī '.

Among his compositions after settling at Nāreśvar, we find ' Śrī Gurulīlāmṛta ' in 3 volumes in 19005 rhythmic lines flowing into Doharā channels (couplets in Gujarātī) which covers narratives of principles Jñāna, Karma and Upāsanā preached and propagated in cultural tradition of India for one's spiritual upliftment in easy and interesting style. The first volume Jnānakāṇḍa (Book of knowledge) deals with Dattātreya incarnation alongwith mythological narratives connected with him. This part also contains the instructions and preachings of Dattātreya to king Sahasrārjuna or Kārtavīrya, king Yadu, Āyu, Alarka and ascetic Paraśurāma with directive details of Yoga which is full of knowledge. The second volume Karmakāṇḍa (book of action) deals with holy, beneficial deeds of two incarnations of Datta viz. ' Śrīpādaśrīvallabha and Śrī Nṛsiṃhasarasvatī '. This volume contains the details of the theory of Karma-action. In the third volume Upāsanākāṇḍa (the book of devotion) there is a narration of life and work of Avadhūta's spiritual Master Paramahaṃsa Parivrājakācārya Swāmī Śrī Vāsudevānanda Saraswatī, a great mystic and a great scholar of Śāstras who preached Bhakti (devotion) and certain rituals through practice to remove difficulties. The third volume is supplementary to original Marāṭhī ' Śrī Gurucaritra ' in which there is a narration upto the life and works of Śrī Nṛsiṃhasaraswatī. In this way Avadhūta has offered a new original form of Śrī Gurucaritra. Śrī Gurulīlāmṛta with all the three Kāṇḍas is as much popular and effective in Gujarat as Śrī Gurucaritra in Mahārāṣṭra. This is the one and only religious poetic work in Gujarātī which is selected for Pārāyaṇa or completing the reading of all the chapters in a particular number of days or reading

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

a definite portion daily. That is being done individualy and collectively. Saptāhakathā (narration by a learned Orator lasting for a week) of the same is being organized. Let us see some of the Doharās out of all these three volumes.

" Prārabdhe Prabhu jo maḷe, Bhakti taṇuṃ śuṃ kāma?

Pothīmāṃ Prabhu sāṃpaḍe, thāya Kīṭanuṃ Kaama! (Ch. 1)

(What is the use of devotion, if God be realised by fate? If books can give self-knowledge, white ants should get it).

When Dattātreya is asking Sahasrārjuna about what he had experienced during Samādhi, he replies—

" Vandī Kṣaṇamātre Vade; Śuṃ boluṃ Gurunātha?
Ākāśe Ākāśavat badhe huṃ ja Sākṣāt.
Anubhava anubhavitā pṛthak, nhotāṃ tyāre ema;
Vṛttiśūnya anubhava ahā! Koṇa varṇave kema?" (Ch. 19).

(After bowing down within a moment he said what shall I speak O Gurunātha? I am all pervading, omnipresent like a sky in the sky. Experience and experiencer were not different at that time. O! thoughtfree was that experience. Who can describe it, how?)

With a reference to a degraded woman who got emancipation on worshiping the Lord Śiva unknowingly Avadhūta writes—

" Ajāṇatāṃ paṇa pāpīo tarī gayā jo āma;

Jāṇī Jñānī jo bhaje, thāya na vada śāṃ kāma?" (Ch. 62)

(When sinful persons who worshiped unknowingly also crossed the ocean of life, what will not be done by jnānī who may worship knowingly ?)

In an episode of Śinde whose disease was removed by the grace of Tembe Swāmī and Āyurvedic treatment prescribed by Gāṇḍā Mahārāja (a disciple of Tembe Swāmī) Avadhūta says—

" Śraddhā cāhe so kare, nā emāṃ sandeha;
Śraddhā viṇa saghaḷuṃ vṛthā jāṇa niścaye teha " (Ch. 141)

(Faith can achieve anything, there is no doubt about it. Know it firmly that without faith everything is in vain).

' Avadhūtī Ānanda ' is a collection of devotional and philosophical songs in Hindi and Gujarātī composed in various poetic forms popular among the masses, e.g. Pada, Garabī, Prabhātiyāṃ, Kāfī, Gazal etc.

' Raṅgahṛdayam ' a collection of Sanskrit stotras proves the unity of all the forms Rāma, Kṛṣṇa, Datta, Śiva, Gaṇapati, Ambā, Guru. They represent only one supreme self. His Datta is not bound in any sect. Alongwith them there are stotras reminding us of simple but incomprehensible Vedantic stotras of Śankarācārya. Moreover he has written Marāṭhī Abhangas. ' Saṃgītagītā ' is

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

a verse translation of the Gītā in Sākhī and Anatarā. In his ' Amara Ādeśa ' we find some addresses delivered on his every birthday in response to a request by devotees alongwith short messages to some social and educational institutions. Some of his letters of premonistic and ascetic life have been published as ' Raṅgapatramanjūṣā ' Part 1-2 in which we find his true spirit as Avadhūta and knowledge of transactions of day-to-day life. His most popular poetic work ' Dattabāvanī ' contains 52 lines describing Divine sports (Līlās) of Datta and his incarnations Śrīpādaśrīvallabha and Nṛsiṃhasarasvatī. It is translated with the same metre in Marāṭhī and Hindi. Prose translation in English and transcription in Tamil have been done. When it is sung collectively by ladies and gents each line turn by turn creates an emotional atmosphere of collective worship.

He was a staunch celibate and had progressed in yoga up to its last stage. He wore only a loin cloth usually. Caddhar was used only when he went outside the place when absolutely necessary. His food was void of sugar, oil, chillies etc. He remained in touch with modern developments and had always carried out his work in the same spirit. His open mind had synthesised many new and old thoughts on the basis of Datta-worship.

Avadhūta came to Nāreśvar—a place of cemetary of seven villages, full of poisonous animals like serpents, scorpions, iguanas, etc. dense forest, quite secluded,—not for living separately from the society but social contact in true sense he could do automatically. The place where and the person before whom the people can open their hearts, express their embarrassments, seek the solution to their problems, with whom unite their hearts can be said the real social contact of that person. He co-ordinated all the persons came in his contact, in Dattātreya-worship and worshipped to-gether. Living amidst the people of mundane he transformed the transactions of mundane into a process of emancipation. Volitions are made and achieved by many but inspirer of volition in the hearts of thousands are rare like Raṅga Avadhūta. He, who did not care for name or fame, many noble activities are done in his name. Many educational institutions bear his name. Many Dharmasatras and Jnānasatras are organized and at the time of flood and draught, the flow of donations in the form of food, clothing, utensils and medicine is started in his name. (Śrī Raṅga Avadhūta hospital with modern amenities has been built in Nāreśvar sometimes back) Scholarships, sacrificial performances, recitations of Śrī Gurulīlāmṛta etc. collectively, Japayajna, are all organized in his name. In his memory festivals with spiritual outlook are celebrated that become living examples of emotional integration. By his own consciousness Avadhūta has awakened consciousness of others. That is the expansion of cetanā of Avadhūta.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The devotees of Avadhūta are known as Avadhūta Parivāra (Avadhūta brotherhood). Some years back Pūjya Vimalā Ṭhakāra had organized a week-end spiritual camp, known as Pañcagangāsaṅgama (confluence of five Ganges). At that time she was well impressed to hear this word 'Parivāra.' This word is so much spread that now it is accepted by the devotees of many saints, not only that it is accepted by many literary groups and educational institutions too.

This self-realised, accomplished Yogi informally discussed the problems of villages and agriculture with illiterate villagers, discussed scriptures in Sanskrit with erudites, showed pros and cons of political situation to educated citizens in English and the nature of life in general. While talking with children in sweet and childlike speech he had come down upto the level of children. He had proved his practical wisdom while talking about family quarrels etc. with ladies and old persons. He talked with examples, idioms and proverbs in such a way that one may feel that Avadhūta has passed through the same experience as one has.

A person of any category, any field, any age felt that his problem is being discussed at his level. While giving opinion neutrality of Avadhūta was seen in his words like "this is what I believe," "this is what I feel." Efforts to understand the opinion of others was quite sincere. It is the experience of those who have talked with Avadhūta that during the dialogue it was only a mutual collective effort to understand the Truth.

It was an art of Avadhūta to uplift any individual from his level. Such a Yogi was required who may talk from our level. The gap between social contact and Yoga was bridged in Avadhūta, not only that but the people got a new concept of Yoga that to be in touch with the people is also a process of Yoga—

Manasi vacasi kāye pūṇyapīyūṣapurṇas
Tribhuvanamupakāraśreṇibhiḥ prīṇayantah
Paraguṇa Paramāṇun Parvatikṛtya nityam
Nijahṛdi Vikasantaḥ Santi Santaḥ Kiyantaḥ ?

(How many noble men are there whose thoughts, words and deeds are, as it were, filled with nector—by whom the three worlds are loaded with blessings-who exalt even the very smallest virtues of another to the size of a mountain—whose hearts are constantly expanding?)

Now the people were waiting for such a religious Head who may not even touch the money and may give true meaning of religion to that field. That demand of the age was fulfilled by Avadhūta. On falling a coin from anybody's pocket before Avadhūta unknowingly also, Avadhūta was fasting for the whole day. No collection of funds in his name or in the name of Nāreśvar and he watched constantly that somebody may not collect. People in thousands have

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

gathered in Nāreśvar and outside in the Divine presence of Avadhūta, no expectations of anything from anybody (that principle is continued even to-day by the trustees and Āśramites of Nāreśvar) so much so that many voluntary donations have been returned. An unbearable forbearance in putting such example in this money-making age can be understood by only those who run such religious institutions.

Since the inception of any Āshrama or religious institution, the name of the Āshrama bears the name of the founder. Avadhūta was constantly vigilant for his name may not be associated as the owner of Nāreśvar. Many a times he was saying that how can Nāreśvar be mine? To-day if trustees of Nāreśvar speak to me I will vacate and would be lying on the sand of the river. He was no where in the Trust but for the discipline of the Trust made for the management, if he has to vacate he would do it willingly and with dignity. The people were waiting for such selfless, detached spiritual leader.

Religious fairs like Datta-Jayanti were organized at Nāreśvar in early days in which one could realise ' Raso Vai Saḥ.' The God is ecstatic experience. Such festivals were in a way Jnānasatra, folk-fair whatever you may call them. People from different villages, different cults, different castes were living poetic life for a week, forgeting all the differences absorbing in enjoyment, becoming as simple as the Nature. The whole fair was resounding on metres and rhythms of poetry of Avadhūta.

The life is a constant festival of the God. Avadhūta shaped the form of festival in which faith and interest in life may be increased. Late Śrī Zaveracanda Meghāṇī, a well-known patriot poet of Gujarāt had only heard about this festival and had written in " Ūrmi-Navaracanā (a monthly) about this fair. " Śrī Raṅga Avadhūta has made Nāreśvar, on the river bank popular as a new place of pilgrimage. Though originally from Maharashtra, Śrī Vaḷāme, a graduate of Gujarāt Vidyāpeeṭh has made his seat on the bank of the Narmadā. He has neither built a new temple nor started a sanitarium by collecting contributions! He has done two new things, viz. his devoted heart is composing sweet rhymes in Gujarātī in the shape of prayers to Guru Dattātreya and secondly he has encouraged folk-fairs. About ten thousand people attend this new fair and lead life in poetic atmosphere for about a week. They organize a common kitchen and there pilgrims go on reciting the rhythmic prayers composed by Śrī Raṅga Avadhūta while at work. A pilgrim bringing water from the river goes on reciting—

" Jaya Yogiśvara Datta Dayāḷa !,
Tuṃ ja eka Jagamāṃ Pratipāḷa ?"

while another one moving the ladle in the kitchen says

" Jholī Annapūrṇā kar māṃhya "

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

What a consistent line? A person cooking food should pray to Annapūrṇā, the Goddess of Food.

Even Gurudeva Ravīndranātha Tāgore has remarked that there is no sense in raising memorials. Folk-fairs be organized instead. This gives sufficient information and indication about the Datta Jayanti programme at Nāreśvar in the early days !

This form of festival assumed a traditional and conventional form among the devotees of Avadhūta during the celebrations of Raṅga Jayantī, Gurupūrṇimā etc. Dattabāvanī and Dattanāmasaṃkīrtanam are recited collectively. When ladies and gents sing each line turn by turn, the difference of these two ceases and the atmosphere of harmony is experienced automatically.

Keeping the dignity of physical labour intact he placed it on higher footing of penance. During Datta-Jayanti festival Avadhūta was starting to grind the grain for preparing Mahāprasāda (Dinner) for thousands. The grinding wheel was of black stone so he gave the name Bhadrakālī-worship to grinding and wrote Bhadrāṣṭakam stotra. Devotees were following him in this work voluntarily reciting the name of Śrī Datta. Even educated people took pride in turning the grinding stone. Everything one did was considered the actual worship of Śrī Datta. In those days watertaps or wells were not available. Everyone had to bring water from the Narmadā to the storage place. Śrī Raṅga himself carried a pair of pails hanging on a bamboo supported on the shoulders. Devotees were following him carrying earthen pots. The area would resound with the words " Digambarā Digambarā Śrīpādavallabh Digambarā,"

The rural and the urban, the rich and the poor, the illiterate and the scholarly hands joined in this task where Śrī Raṅga was himself the pace-setter. This way he bridged the gap between the labourer and the rich and settled them on the platform of unity and harmony. Instructions were given not to start eating while the recitals " Digambarā " were on. The signal for eating was given by the call " Avadhūtacintana Śrī Gurudeva Datta " and a thousand hands would start eating. An example of mass education in practice.

His literary creation is the utterance that comes out of satisfaction of experience and therefore spontaneous. It is not written with consciousness as a poet or with aspiration to become a poet. It is unrestrained expressions of Divine experiences for self-satisfaction in which we find poetic works in Sanskrit, Hindī, Gujarātī and Marāṭhī. It is interwoven in lives of the people as naturally as it is written. Illiterate villagers and farmers also sing Sanskrit stotras of Avadhūta heartily. Is it not a revolution? He always remained indifferent to send his literature to critics. Prices of the books also were fixed quite cheap which the mass could afford.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Many a students of Ph.D. and other higher studies got direct or indirect guidance from him. He was in the root of settlement of marriage or in the compromise at the moment of divorce. He had graced many artists in their art-creations. His good will and guidance have played an important role in the development of many institutions

He inspired activities like collective sacred-thread ceremony. When it was considered that collective sacred thread-ceremony is meant for poor only, Avadhūta dispelled that doubt of the society. He sanctified children of the rich and the poor to-gether with this rite and gave an example of social equality.

Avadhūta who took the substance and threw away the chaff preached the synthesis of all the religions. 'Good is not that what is mine' but 'mine is that what is good' was his principle. In his one of the Bhajans he says—

"Rāma kahe Rahemāna kahe koī Aurmazda koī Buddha Bakhānā,
Kṛṣṇa kahe christ kahe kou, Jīn kahe ko Pārasanāthā;
Mahādeva kou Gaṇapatidevā Śaktikālikā ko kara Sevā,
Vastu Eka kina nāma anantā, rupa mṛttikā ghaṭa ghaṭa pekhā"
—(Avadhūtī Ānanda)

(He is called Rāma by some people and Rahemāna by others, some praise Aurmazda and some Buddha. Some people call him Kṛṣṇa and some chirst, some people call him Jīna and some Pārasanāthā. Some call him Mahādeva and some Gaṇapatidevā, some serve Śaktikālī. The essence is one, known by innumerable names just as in all the earthen pots we see the substance clay.)

In this Bhajan Monotheism is depicted which has come only from realisation. He had neither founded any sect nor he had considered any sect as his own. To him, all sects were different roads to reach the God. All the ideologies are true in their own way.

"Rucinām Vaicitryād Ṛjukuṭil nānāpathajūṣām /
Ṇṛṇāmeko Gamyastvamasi payasāmarṇava Īva //

(As the different streams having their sources in different places all mingle their water in the sea, so, O Lord! the different paths which men take through different tendencies, various though they appear, ziczac or straight, all lead to Thee.)

Accepting this, Avadhūtajī believed to meet freely the saints, Ācāryas and thinkers of different religions and met too. He has written—

"Āvo jo Santo to Vāto be karie Diladukhaḍāṃ Visarīe re."

(Oh saints, come here so that we may talk and forget all the miseries of the heart.)

Sādhus of various sects of Hinduism, Jain monks, Muslim scholars, christian Fathers were also meeting him and sitting before him freely. On having a glance of each other intimacy was felt. Avadhūtajī had readiness to accept

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

the best of all the sects at the climax of his modesty. He was rational among the most rationals. New ideologies and new sects evolved out of them, different schools of thoughts, all these have come into force uptill now. Now what required was not to arrange the meetings of followers of various religions, instead of that saints, priests, Maulavis etc. may meet each other individually, leaving aside obstinacy of one's own ideology, without trying to impress for his own ideology, keeping one's mind free. Avadhūta proved this method to be true by putting it into practice.

Avadhūta believed in equality of all religions. Let us see some illustrations from 'Avadhūtī Ānanda'—

"Rame Rāma sahu ghaṭa Viṣe Rahīma Dayāghana Eja,
Hindu Musalamina Kāṃ laḍo? Raṅga noora te teja."

(The Lord Rāma is sporting in everybody, he is the same merciful Rahima. O Hindu and Muslim! Why do you fight? He is Noor what is called the light.)

His Sanskrit poetic work 'Raṅgahṛdayam' contains beautiful stotras in which he has worshiped all forms of the God. In the same way in 'Avadhūtī Ānanda' although the worship of Dattātreya is seen mainly, we find his devotion for all the forms. He has propitiated only one as the essence and that is Parabrahma. Names may be Rāma, Kṛṣṇa, Śankara, Hari, Rahīma, Sāheba, but in the context of Bhajan the general meaning is Paramātmā—the God.

"Āvo Harijana hete Rāmane Saṃbhāro;
Rāmane saṃbhāro, hete Harine Saṃbhāro!"

(Come, O devotees! remember Rāma with love) or Rāma in "Pyāre! Bhajale Rāma dinarainām;" (O Dear! worship Rāma day and night) and in—

"Sakhī antaramāṃ Vṛajarāja, bāhera Śida Jaīe?"

(O female friend; Vṛajarāja (Kṛṣṇa) is in our hearts. why should we go out?) Vṛajarāja signifies Antaryāmin. In "Japī le Harinuṃ nāma Rasāḷa" (Recite the interesting name of Hari) he has depicted similarity of Rāma and Kṛṣṇa. Names are different, the bearer of these names is one.

"Nāmī Eka aru nāma anantā, Satcitsukhamaya Jānā;"

(Having names innumerable, the bearer is one known as Satcidānanda. Shapes are many but Ātman has nothing to do with the difference of shapes—

"Peḍa aneka bhītara rasa ekā Sāheba ek hi rupa anekā,"

(Sāheba—the God is one having many forms just as many trees having one substance.) Avadhūta has interpreted names of the God of almost all main religions of the world—

"Jīta Īndriya so Jīna kahelānā, Prema Pilāve Pārasanāthā,
Īśu Īska antara Pūra bahāve, karma miṭāve Christ Dātā.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Buddhiprakāśa Buddha Kahāve, Mahādeva Saba Devanarānā,
Kālaniyāmaka Kālī Kahāvata, Janagaṇadevā Gaṇapati mānā;

(He who controls his senses is called Jīna, Pārasnātha offers drink of love. Jesus flows the flood of love in heart, who makes free from action is donor christ. He who enlightens the reason is called Buddha, the highest among Gods is Mahādeva, controlling the time is called Kālī, the God of the people is known as Gaṇapati.)

By knowing the essence of religion, what conviction is achieved—

" Manameṃ Makkā Manameṃ Kāśī, Manameṃ Sālema Bhāī,
Ātama Gaṅgā Malamala nhāī, Janamamaraṇa miṭa Jāī "

(Brother ! in the mind is Maccā, in the mind is Kāśī, Jerusalem is in the mind. Take a bath in the Ganges of self, rubbing, clean all the limbs. Then will stop the cycle of birth and death.) What is the necessity of pilgrimage for him?

" Mana Makkākī Haja karāī,
Santabacana Zamazama Pilāī
Piyā-gala-kālā khūba cumāī! "

(I did the holy pilgrimage of the Macca of mind. I drank of the holy water of Saint's words. I kissed abundantly the dark neck of my beloved Lord.)

Such person has relation either with all sects or with no sect—

" Hindu Musalamina Pārasī Khristī kaho to hamahi haiṃ,
Nā Nāta haī Nā Jāta haī, Nā bāta haī, Vahāṃ hamahi haiṃ.

(I am a Hindu, a Muslim, a Pārasī, a Christian—whatever you call me, I have no caste, no kind, no talk about anything; there am I.)

" Hindu Musalamina Pārasī nāhīṃ;
Bammana Khatrī Sūdara Nāhīṃ;
Saba raba rasiyuṃ antara bāhī !"

(I am not Hindu, Muslim, Pārasī, Brahmin, Ksatrī or Sūdra. Inner and outer is beautified by the God.) The essence of all religions is yourself.

" Sūno Pukāre Majahaba Sāre,
Khudā khudahıse judā na pyārā !"

(Hear! O Dear! all religions declare that the God is not different than the self.) His humanism is seen in his Bhajan—

" Jenā Dilamāṃ Dīnanī Dāza nathī
Evā Durijananuṃ Ahīṃ kāma nathī."

(We have nothing to do with that wicked person, who has no sympathy in the heart for the afflicted and the miserable.)

The service of the society is the service of the God. Therefore he organized an unprecedented free surgical camp on a grand scale in Nāreśvar, his place of austerity, to preach the maintenance of social duty—consciousness alongwith

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Bhajana-Kīrtana. Patients got the best treatment of highly qualified Doctors freely with food, milk, medicine not only that they got loving service of the selfless volunteers of Avadhūta-Parivāra. He organized a Rifle-training camp at Nāreśvar just to awaken the society and also Sādhus for national cause. Preaching through practice was his method.

When he was Teacher in his pre-renunciation life the ideal he had kept was this—

Chātradevānnamaskṛtya Sarvesyurgranthavādinaḥ /

Teṣu tuṣṭeṣu tuṣṭam syāt ruṣṭam ruṣṭeṣu vaī bṛhad //

(Everybody should begin to teach any book only after saluting to Gods in the form of students. Satisfy them and all-pervading God will be satisfied with you. If they have a little of dissatisfaction, take for granted that you will be a victim of the God's wrath.)

He has bestowed some aphorisms—

(1) Parasparadevo bhava ! (Invoke the Divine unto one-another) (2) Jñānam Bhāraḥ Kriyām Vinā (without action the knowledge is burden) (3) Śvāse Śvāse Dattanāma smarātman (with every breath repeat the name of Datta) (4) Svayamāśistu Satkarma (Let noble action itself be the boon) (5) Mātā Mātaiva kevalam (Mother is like mother only) (6) Chātradevo bhava (Invoke the Divine unto students.)

Śrī Dostamahammada, a court-singer of the state of Dharampur being Muslim, Avadhūta is Prophet Mohammada to him. He is so much influenced by Avadhūta that when the latter visited Dharampur, Dosta Mahammadabhāī worshipped him with sixteen processes of worship. Emotional integration can be evoked by saints only. In Africa all Blacks and Whites became the devotees of Avadhūta. What was the inspiring force behind that ? Only he is real cultural hero, protector and creator of culture in whose presence all the differences of religion, caste, race, colour and culture are turned into oneness.

Śrī Avadhūtajī never lectured, nor engaged in any regular programme of service or exhortations. As the following of Raṅga Avadhūta grew in large numbers in spite of the rigorous discipline of the Āśrama, some of the devotees decided to celebrate Raṅga Avadhūta's birth anniversary every year as a mark of their affection, respect and devotional felicitation. Submitting to their desires on such occasions, he would come out with sponteneous benediction, address the audience and give his message. Occasionally he has conveyed his good wishes in the form of blessings to some institutions. All these including some of his articles written in prerenunciation life have been published in a book 'Amara Ādeśa'. Let us introduce some of his idealistic thoughts out of that book.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

(1) Speak not a word that disturbs the complacence of His world consonance, step not a foot; do not a deed which you cannot do before His eye. Think not a thought, take not a breath that creates the slightest discord in His universal peace !

(2) Fill up your life with the sweetness of Śrī Raṇchoḍarāya's Prasāda of 'Mākhaṇa' (butter) and 'Misarī' (sugar crystals). Learn to share amongst all whatever you casually get as symbol of His grace like the Bhoga (offering made to deity, oblation distributed unto all).

(3) The whole world is full of confusion and chaos. If there be any way to survive, it is that of experiencing the unity-inherent in the origin of the universe and to realise non-dualism.

(4) May you all supplement to one another, May you stand by one another in prosperity or adversity, not with mere lip sympathy but extend dynamic and active co-operation and help. May you run to one another and succour with all the God-given gifts of means materials and devotion and transform this poison-ridden world into a fertile, beautiful and nectorsome garden.

(5) The behaviour of others, which is unsuitable unpleasant and hurting to you, should not be expressed towards others by you even at the cost of your own life. "Do unto others, what you would like to be done by others."

(6) Let both of us have affluence of life and enjoy various kinds of happiness and amenities. If one rolls up in happiness and amenities and takes sweet varieties of food in silvery dishes daily and the other toils and moils in poverty and does not get even chip coarse corn to eat, both will go on the path of ruin—the former being the prey to indigestion and the latter being the prey to hunger.

(7) Having made the foreign aggression just an instrumental cause, that inscrutable superb Actor-God, has brought unprecedented awakening and accord in the nation.

(8) We ourselves—our own deeds—are responsible for our happiness or misery. No doubt for certain ills the social environment is accountable, but, are we not ourselves responsible for the creation, existence and upkeeping of such a society? If we improve ourselves, if we remove our faults, the state of society would surely improve, because the society is made up of individual units—like us—happy or unhappy.

(9) Some so-called religious people are abusing material progress in the name of spirituality or the religion (as practice of religion is spirituality.) But religion or spirituality is going to remain only a talk of paper or on tongue-tips without the aid of materialism. The soul, without the body, cannot do anything; but the body too, without the soul, materialism, devoid of spirituality, is sure to stink, it is already stinking.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

(10) To satisy any creature by any of the capacity given to oneself is the true worship of God, and there will be no individual who has not been endowed by God with one kind of capacity or the other.

(11) Whatever has been given to one by God, should be utilized for the welfare of others, namely: the food to the hungry, water to the thirsty, clothes to the unclad, care and service to the sick, knowledge to the ignorant etc. and alongwith this to recite constantly the name of God is the only way of prosperity for the common people in this age.

(12) Whatever we have got, has not been achieved by our own efforts only. Receiving the help of many people we have become what we are now. Therefore, whatever we achieve, is not destined for us only but destined for many others. So we should help all those others (and to give our co-operation to them) in the best possible manner and that is a great sacrificial work. May you all be, doing such sacrificial work.

(13) Without paying respect to the language of Gods (Sanskrit) an original source, proclamations of protection and upliftment of the culture is of no avail and fruitless like proclamation of eunuch It is my humble but firm opinion.

(14) When the borders of the nation are burning, it is necessary for all to undergo the rifle-training, not for the nation only, but for protecting the religion and the society.

(15) I, hereby request all the surgeons that the person who comes on the table for surgical operation, you use your knife considering him a body of Avadhūta himself. I appeal to all the patients that on seeing these Doctors in the garbs of surgeons do not afraid, do not worry at all. Not seeing them as Doctors, but you know them as Aśvinikumāras, Doctors of Gods and I assure you that you will not suffer the slightest injury.

(16) A newspaper is stethoscope for measuring the social psychology, it should be like that. It is like a bridge on the void between the people and the government.

(17) The field of innocent games and sports is so wide that there is no scope even an inch for walls of differences like caste, race, religion, upgraded and downgraded, rich and poor, learned and illiterate.

(18) The whole world is running after power, longing for power but on hearing even the name of God feels nausea but to run after power putting aside God is just like worshiping light putting aside the Sun.

(19) Swāmī Nārāyaṇo yasya nānyaḥ kopi kadācana /
Na me tasyaiva manyeta swāmīnārāyaṇaḥ sa vaī //
(One whose Master is Nārāyaṇa only—The God Almighty Himself and no other Master he has for ever. He who believes by heart that nothing is mine, everything belongs to Him only, is the true devotee of Swāmīnārāyaṇa.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Let us know Avadhūta from some of his letters written in his prerenunciation and ascetic life.

A letter to Śrī Amṛtalāla N. Modī (A friend, Co-worker and Managing Trustee, Śrī Avadhūtanivāsa Trust, Nāreśvar for some decades) dated 28-12-19.5.

" What advice shall I give you regarding the money of your aunt? The best spending is donation towards the cause of education. Second preference comes to donate food. If you want to use it for the work of a permanent value, publish any of the books of the highest quality and after receiving the money due, get another book printed and provide the people at the cheapest possible price. If you want to spend at a time, purchase different books and give as a gift to people who are after knowledge who are anxious to read but cannot purchase. Build a well at some proper place either out of the interest or you arrange for a water-hut in the summer, arrange to distribute free medicine-like ' Sudarśana ' in villages. It can also be used in giving food to real hungry. "

A letter to Śrī Ambālāla Vyāsa (A friend, Co-worker, Social worker in the tribal areas of Orissa) dated 23-7-1926.

" Day before yesterday a poisonous snake was about to bite. It is so said that there is a lock on the teeth of the snake and the key is with the Master-God. How can a snake bite unless the Master opens the lock? Since then it is guarding the hut and when I am going out it makes me hear its ' Ālabela ' (All's well-watchman's cry) with hissing sound Ṭaṭ Ṭaṭ Ṭaṭ. I also wel-come its' music by acknowledging words ' Avadhūta Datta.' "

A letter to Śrī Nandalāla Śivarāma Pāṭhaka (a devotee) dated 10-7-1936.

" Receive what is good from everybody, do not pay attention to what is bad. Go to suitables, be away from unsuitables. Always maintain the attitude of Haṃsa Always be not idle in Bhajan. With all outside drudgeries do not let the inner link be discontinued. All other will come forth according to destiny, but bygone youth will not come forth, use it at your best. Do not forget English proverb " Now or never." We should keep our account-book clean. We should not bother about the credit-debit of others. We should surely help to set the balance, provided we are asked by somebody with good will."

In some letters he has prescribed Āyurvedic treatment to some of the devotees.

His Message-eternal inscribed on a marble and installed at Nāreśvar is as follows :—

OM

Message Eternal

Invoke the Divine unto one another.

Look at one another with God's Eye, not the Satān's. Recognise God—the Divine aspect—in all

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

and

Wishing mutual benignance, Shower benignity everywhere.

Keep concord in thought, word and deed.

Bless one another curse not;
Wish well, never evil;
Do the good, not the bad.
Fill one another's gap, create not one,
Be a saviour, not a destroyer.
Be a benefactor, not a malefactor.
Speak little, do more.

Cool keep the Head, Hands and Feet warm.
Cultivate tolerance towards all, not unbearing hatefullness.
Speak truth alone, not falsehood at all.
Do auspicious deeds alone, not the wicked inauspicious.
Wish beautitude to all, not to your ownself alone.
If you see, see your own flaws, not other's,
If you praise, praise the merits of others, never your own.
If you eat, eat in the sweat of your brow, not others'.
With immortal God's name in Mouth,
All benign-work in hand

and

Dauntless courage all Hanumān—like in Heart,
March onwards, onwards.

Victory is yours, yours the victory.
Vairāṇi Praśamam Yāntu Sauhārdam Vardhatām Mithaḥ /
Kalahāḥ vilayam yāntu Bhāvayantu Janaḥ Mithaḥ //

May enmities subside, mutual goodwill thrive,

May quarrels disappear, and love mutual reign supreme !

OM ! Let Divine Peace prevail !

Peace physical ! Peace Mental !! Peace Spiritual !!!

World-Friend
Rang Avadhoot

Bibliography

1. *Origin and Development of Dattātreya Worship in India,* Dr. Hariprasad S. Joshi, Pub. Dr. B. J. Sandesara, Director, Oriental Institute, M. S. University of Baroda, Baroda, 1965, First ed.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

2. *Raṅgasatsaṅga*—Dr. Devdatta Joshi, Pub. Amṛtalāla N. Modī, President, Śrī Avadhūta Sāhitya Prakāśana Trust, Nāreśvar, 1977, First ed.

3. '*Avadhūtī Ānanda*', Raṅga Avadhūta, Pub. Amṛtalāla N. Modī, Modīsāṃtha, Naḍiād, 1973, Fourt edition.

4. '*Amara Ādeśa*,' Raṅga Avadhūta, Pub. Jayantilāla S. Ācārya, President, Śrī Avadhūta Sāhitya Prakāśana Trust, Nāreśvar, 1982, Third Edition.

5. *Call of Nāreśvar*—Raṅga Avadhūta, Translation—A. B. Solanki, Pub. as above, 1985, First ed.

6. *ŚrīGuruLeelāmṛita* (The nector of Teacher's sport) by Pūjya Śrī Raṅga Avadhoota, Put in English by—Śrī Śāntilāla Ṭhākara, Pub. Śrī Ramaṇbhāī Paṭel, Avadhoota Parivār, P.O. Box—1800, Kampala, 1970. First ed.

7. *Songs of the Avadhūta*—Translated by Śrī Śāntilāla Ṭhākara, Pub. Avadhūta Parivāra, Kampala, 1972. First ed.

8. *Śree Raṅga Avadhoota* (The Saint of Nāreśvar) by P. Y. Deotā, Pub. Mrs. Prabhā P. Deotā, Vadodara, 1988. First ed.

9. *Removal of Tension* (Prāṇayoga of Śrī Raṅga Avadhoota) Prof. M. B. Koldhekar, Pub. Jayantilāla Ācārya, President, Śrī Avadhoot Sāhitya Prakāśana Trust, Nāreśvar, 1992, First ed.

10. *Śrī Gurulīlāmṛta-Jñāna Kāṇḍa* by Raṅga Avadhūta, Pub. A. N. Modi, Modīsāṃtha, Naḍiād, 1963, Fourth edition, Karma Kāṇḍa-1964, Fourth edition, Upasanā Kāṇḍa-1955, Fourth edition.

11. *Śrī Raṅga Patramanjūṣā* Part-1, Pub. Jayantilāla S. Ācārya, 1978, First ed. Part-2, 1986, First edition.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ŚRĪ SATYASĀINĀTHACARITAM—A MODERN POEM*

By

A. N. JANI*

The tradition of composing Sanskrit poems in Gujarat is still alive.

A study of a poem written on the early part of the life of Śrī Satyasāibābā covering only a period of first 16 years by Shri Nanubhai Shastri of Navasari is presented herewith.

The Author

The author of the poem Shri Nanubhai Shastri was born on 9-9-1909 (*Bhādrapada Śukla aṣṭamī*) at Vesma (Dist: Navasari) as the son of Vijayaben and Rajarama. He had two brothers and three sisters. The elder brother was a Doctor in Ahmedabad. His father earned livelihood by *karmakāṇḍa* (priesthood). He died when the author was only eight years old. He, therefore was reared up by his uncle.

The author has three sons and two daughters. The sons named Prakash, Dhananjaya and Manisha are serving in a mill. His daughter Purinma (M.B.B.S.) is running a hospital in Surat. Second one Gita (B.A) is serving in an Insurance Company in Surat.

The author's childhood was miserable due to poverty. He studied upto 6th class in Vesma. Then he went to Bombay and studied *Karmakāṇḍa, Sāhitya*, Philosophy, Grammar etc. in the Mumbadevi Sanskrit Pathashala for 16 years.

Completing his education, he joined the Vidyāmṛta Pāthaśāla in Valsad for 3 years. Then he joined a high school in Navasari as a Sanskrit teacher and served there for 13 years. As he was not properly appreciated he resigned and taught Sanskrit privately without any charge.

For 5 years he wrote a guide to S.S.C. Sanskrit Selection to earn livelihood.

He also started his career as an astrologer. He got interested in stock-exchange and earned good amount.

He was a devotee of Shri Satya Sāi Bābā and visited Puttaparthy three times. But due to his old age he was asked by Bābā not to take the trouble of visiting that holy place.**

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 175-180.

* Jamkhanani Pole, Sultanpura, Vadodara-390 001.

** I owe this information to Kum. Shila J. Thakore who submitted her M.Phil. dissertation on this poem to the S. G. University, Surat.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Summary of Contents

The poem consists of 18 cantos and 1000 verses divided into two parts : first consisting of 1-9 cantos in the ascending order of the no. of verses (21, 31, 41, 51, 61, 71, 81, 91 and 101); hence called *ārohakrama* and the second part consisting of cantos 10 to 18, in the descending order of the no. of verses (91, 81, 71, 61, 51, 41, 31, 21 and 11); hence named as *avarohakrama*.

Canto 1—is benedictory. Here the Saint Sāi Bābā is extolled as the Highest Reality undergoing ten incarnations. In his present incarnation he is friendly even to evil-doors unlike his previous incarnations where he destroyed the wicked ones.

Canto 2—gives a nice description of the Andhra State especially its pastoral life.

Canto 3—is specially devoted to the description of Puttaparthy, Golla palli and Valmikapuram.

Canto 4—Here we find the description of the kings born in the Rāju dynasty.

Canto 5—The gods oppressed by the evils of Kali go to Vaikuṇṭha and report their plight to Lord Viṣṇu, who consoles them and takes them to Goloka.

Canto 6—There they extol Lord Kṛṣṇa, who assures them that shortly he shall incarnate Himself to re-establish *dharma*.

Canto 7—Lord Kṛṣṇa entered the womb of Ishvaramma and was born in Sam. 1983 (1927 A.D.) on *Kārtika Kṛṣṇa caturthi* day. Good omens began to appear. The gods prayed Him from the sky. The deities of the quarters, 8 *siddhis* and 9 *nidhis* entered into the body of the child.

Canto 8—*Saṃskāras* like *Jātakarma* were performed. On the eleventh day the boy was named as *Satya*. The handsome boy delighted the ladies who entertained him. The mother was awe-striken when she saw the whole universe in her son's mouth.

Canto 9—is also devoted to the description of the astonishing pranks of the child. The child was admitted in a school. There also he performed wonderful feats.

Canto 10—Now the sacred thread ceremony was performed. After finishing elementary study the boy was sent to Bukkapura for further study. During this period he was composing songs and acting in dramas. Here also some wonderful feats are described.

Cantos 11-12—A wonderful feat in the pligrimage to Puṣpagiri, during his stay at Kamalāpura for higher study, is described. The boy was then taken to Uravakonda by his elder brother Sheshamraju where he had got service. Here he joined the high school. During this period the boy got certain spiritual experiences which were mistaken to be due to some possession.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The boy was then taken to an exorcist who harassed the boy by unbearable and severe experiments which were of no avail. Ultimately on 23-5-1940 it was declared that he was an incarnation of Sāi Bābā. He then performed certain feats to exhibit his divinity. He showed his divine form to his bhābhi (brother's wife).

Cantos 13-14—Bābā now desired to leave the house. But his brother advised him to do so after the permission of the parents. At the age of 14, in 1940 (*Āśvina Kṛṣṇa Caturthī*) he left his house and began to stay with Ānjanelu. Here he began to sing *bhajans* and started giving sermons. He preached his mother that all worldly relations are not real. He then went to Puttaparthy and adopted the name Satya Sāi. Some devotees looked upon him as father and began to address him as Bābā. Others called him Sāi-nātha. Big crowds began to visit him as their desires were fulfilled by him—the blinds got the eye-sight and the barren women begot children. He cured many people of their uncurable diseases only by materialized ashes, or by touch or by sight. Such miraculous feats made him popular.

Cantos 15—Nārada goes to *Goloka* and describes the pitious plight of the people who are suffering from dearness, black market, taxes, the selfish ministers. Lord Kṛṣṇa consoles Nārada and assures him that those selfish persons will be punished by the people themselves.

Canto 16—Here an experience which occurred in the life of a lady called Sākammā is described. The poet then says that the description of *līlās* of Bābā during the first 16 years of his life is over and offers the poem at his feet.

Canto 17—Here the poet composes the stanzas for the *Ṣoḍaśopacāra pūjā* of Bābā.

Canto 18—The poet concludes here with an ardent desire to compose a sequel describing the *līlās* of Bābā during the second period of his life (age 17-32 years).

Evaluation

The present poem is not an outcome of scholarship. It is on the contrary a spontaneous poem inspired by Sāi Bābā himself. In the earlier part of his life the author Nanubhai Shastri was a typical traditionally trained Pandit not having faith in so called saints and *mahātmās*. But suddenly a *camatkāra* took place. In 1966-67 Shastri was all alone in his own house. His family members had gone for *bhajana*. Suddenly an *aṣṭaka* on Bābā slipped out from his pen. He was surprised at this unexpected event. On another occasion to welcome Bābā another *aṣṭaka* came out in Bābā's praise. In this he expressed his ardent desire to worship Bābā by offering 1000 flowers in the form of verses.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The same year he went to Puttparthy to participate in the *gurupūrṇimā* festival. Bābā granted him an interview and asked him to speak out anything he desired from him. Shastri hesitated. To his surprise Bābā uttered one by one all the things which he would like to ask for. This *camatkāra* made him accept Bābā as his Guru. The dormant desire to worship Bābā with 1000 verse-flowers began to materialise. Shastri says—" Bābā's own desire to have his *caritra* in Sanskrit verses fructified itself through me " (intro. p. 9).

The poem was offered to Bābā at the world conference in Bombay. Bābā commanded Shastri to get it published. It was sent to Press. The publisher advised to add Gujarati translation to it. This was done simultaneosly with the printing of the poem.

The poet is conscious of his short-comings. He confesses that he has forgotten whatever he had learnt in student life. He therefore requests scholars to point out defects so that he may correct them in the second edition.

The poem is replete with grammatical mistakes. A few examples are as follows :—

The visarga after pronominal forms एषः and सः is dropped when followed by a consonant by the *sūtra* **एतत्तदोः सुलोपोऽकोरनञ्समासे** (6.1. 132) e.g. **एष विष्णुः स शम्भुः**. Only when followed by a short **अ**, it gives sandhi like **एषः + अपि = एषोऽपि** and **सः + अपि = सोऽपि**.

Shastri has forgotten this rule. Consequently following mistakes are found:—

(1) **सः** (with विसर्ग) is found in 3.20, 4.37, 6.7, 8.41 etc. **एषः** in 4.3.

(2) Wrong sandhi of **सः** and **एषः**—**सो भक्तः** (4.16), **एषो महा**—(4.2), **सो ज्ञान**—(10.40,56) etc. **सश्चरणम्** (14.5) etc.

(3) Cases of absence of relevant sandhi are very frequent—e.g. **सन्तोषः तव** (1.20); **भीतिः न च** (2.14); **देवतः त्रीणि** (3.4); **तेजः नापि** (5.5); **आनीताः विप्र** (5.8) **सिद्धिः अष्टधा** (7.80) etc.

(4) Examples of wrong sandhi :—**निलयो स्थितः** (5.4) **पठेद्यो श्रावयेत्** (6-42); **नोऽन्य अजस्य** (7.24); **पुनो दानव** (7.67); **गुरवो प्रेम्णा** (9.27).

(5) Examples of wrong dropping of विसर्ग—**दक्ष शरीरेण** (1.12), **मदीया स्यात** (6.31), **जना सर्वे** (6.52); **गोल अश्मा** (3.37).

(6) Other miscellaneous mistakes—**पतिना** for **पत्या** (2.4); **विदधे** for **विधत्ते** (2.14), **ददन्** (9.11) **अंजल्या** for **अंजलिना** (9.22), **विशोभन्** for **विशोभमानः** (9.34), **तेजविनाश** (3.33), **पराः** (7.27), **संगमिष्यति** (8.3) **अपासीत्** (8.91) etc.
This is but natural for one who has left his contact with grammar for years.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

But the poet in Shastri is visible through out the poem. His acquaintance with the Sanskrit *mahākāvyas* is discernible in following expressions :

एवं ज्ञानविदां चाग्रे गमिष्याम्युपहास्यताम् ।
वृक्षाग्रे स्थितपुष्पस्य ग्रहणे वामनो यथा ॥ (1.5)

तदन्वये शुद्धिमति प्रसूतः शुद्धिमत्तरः ।
वेंकावधूत इत्येषो महाज्ञानी प्रतापवान् ॥ (4.2)

दिशः प्रसेदुर्मरुतः सुखा ववुः । (7.43)

These remind us of Kālidāsa. Similarly

कल्याणानां त्वमसि महसामास्पदं विश्वमूर्ते
धुर्यां लक्ष्मीमिह मम सुते देहि देव प्रसीद ।
यद्यत्पापं प्रतिजहि जगन्नाथ बालस्य तत्तद् ॥
भूयो भूयो वितर कुशलं भूयसे मङ्गलाय ॥ (8.59)

is Bhavabhūti's verse with relevant changes.

युगे युगे यन्नवतामुपैति तदेव रूपं पुरुषोत्तमस्य । (5.31)

reminds Māgha.

नाभिनन्दति न द्वेष्टि कर्मणा मनसाऽपि कम् ।
न द्वेष्यो न प्रियस्तस्य सर्वेषां प्रिय एव सः ॥ (10.29)

bespeaks influence of Gītā.

Lines like बलीयसी केवलमीश्वरेच्छा (6.2) and ईशानः सर्वविद्यानाम (5.15) are too well-known.

The poem also exhibits some good flashes of imagination and figures of speech such as Upamā, Arthāntaranyāsa etc. cf—

(1) उपेक्षते को जननीं च जायाम् ॥ (7.13)

(2) प्रभोः सुतेजः समवाप्य माता प्रौढाऽपि जाता मधुरेव बाला ।
पूर्णेन्दुना पूर्णतरंगगंगा राका प्रसन्ना विमलेव ज्योत्स्ना ॥ (7.18)

(3) मन्त्ररुद्धा इवाहयः । (5.27)

(4) विना तदिच्छां न धुनोति पत्रम् ॥ (16.21) etc.

Style

The poet follows the charming and lucid style of Kālidāsa. The verses of *Soḍaśopacārapūjā* are full of devotion, perspicuity and lucidity.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

A few examples of Vaidarbhī style are—

(1) Āndhra ladies :—

श्यामत्वचः पूजितधेनुकल्पाः शुभ्राः सुवेषैर्जनवन्दनीयाः ।
न तासु दृष्टासु भवेद्विकारः मातेव भावो भवति स्वसेव ॥ (2.18)

(2) Birth of Śeṣam the eldest brother of Bābā—

असूत सा चन्द्रमसं यथा वै कुमारकल्पं प्रथमं कुमारम् ।
वंशस्य कर्तारमनन्तकीर्तिं तथाऽग्रजं वा पुरुषोत्तमस्य ॥ (4.43)

(3) Evils of Kali age—

हसन्ति केचित् प्रवदन्ति केचित् गालिप्रदानं कुरुते गुरूणाम् ।
मेधाविनं स्वं मनुते, न चान्यं निर्लज्जितानां न गुरुर्न धर्मः ॥ (5.51)

(4) Black activities—

विशुद्धचित्तो न च कोऽपि दृष्टः नरेषु नारीषु नपुंसकेषु ।
श्वेतं न दृश्येत हि कृष्णकार्ये कृष्णस्य भक्ताश्च भवन्ति सर्वे ॥ (5.54)

(5) God's eulogise Bābā at his birth—

रक्षार्थमस्माकमतन्द्रितानां तवात्मनां नः स्तुतिभिर्ऋभूणाम् ।
कार्यं विधास्यन् भुवि निर्जराणाम् अजोऽप्यगृह्णाः प्रसवं नमस्ते ॥ (7.65)

(6) Innumerable feats of Bābā—

आकाशतारागणना यदि स्यात् देहस्य रोमाण्यपि संख्यया स्युः ।
प्रभोश्चमत्कारपरम्पराणाम् इयत्तया वा गणको न जातः ॥ (13.35)

(7) Bābā's mercy—

नारायणो वा नरकान्तकोऽयं नरस्य निर्नाशयितुं हि शक्तः ।
पराङ्मुखा ये हि भवन्ति तस्मात् भजन्ति भूमौ प्रतिघातमद्धा ॥ (15.2)

(8) Offering dakṣiṇā to Bābā—

लक्ष्मीश राधेश सरस्वतीश गोपाल गोपीश हिरण्यगर्भ ।
हिरण्यरूपां भज दक्षिणां त्वं लक्ष्म्या सनाथान् पुरुषान् कुरुष्व ॥ (17.14)

The poet wields good command over metres. Mostly written in the *anuṣṭubh* metre, the poem has also other metres such as *Śārdūlavikrīḍita, Vasantatilakā, Upajāti, Bhujaṅgaprayāta* (5.49), *Mālinī* (5.61) and *Mandākrāntā* (8.59).

An imitation of *Gopīgīta* metre is found in 2.20.

The present poem which is an outcome of the grace of a saint is a valuable contribution to Sanskrit poetry in the days of its decline.

We look forward to the poet's giving us a sequence to the poem by the grace of Bābā as expressed by him (18.6).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

VILLAGE IN INDIAN ARCHAEOLOGY : A REVIEW

By

R. N. MEHTA*

(A key paper presented to ASHA, Ist Session at Kurukshetra)

Introduction :

Archaeology deals with the relics of human activities in their spatio-temporal context. On the basis of the relics and their distribution in space, it tries to formulate the notions of the human habitats as food-gather camps, dwelling sites, the camps of cattle-feeders, the villages of agriculturists, industry etc. On the time scale it tries to understand their genesis, continuity and other aspects. In this activity the notion of the village in Indian Archaeology is an important one, that requires a close study.

Village :

In the English, village is a word from Latin source where it was an appendage of a villa. This concept does not explain the present day usage that is dependent on an arbitrary distinction based on either population or profession, and hence becomes controvertial.

This Anglo-latin term is equated with the Indian term *Grāma*. So far as the population is concerned, this arbitrary term from archaeological view point creates a problem, because the past population of a mound cannot be counted. The term *Grāma* also has different connotation in our languages that requires consideration.

The Indian term *grāma*, in Sanskrit with many derivatives in Indian languages as gāma, gaon, etc., is used as a collection, as seen in words like *Bhūtgrāma*, *Indriyagrāma* etc. Due to this sense, the moving groups as well as those depending on agriculture, cattle-breeding, food-gathering as mixed economy also gets the connotation of *Grāma*. This aspect adds to the difficulty in interpretation, and therefore, one has to be critically conscious while dealing with the Indian situation in particular. The question centres round the notions of a village that are used for interpretation.

Types of villages :

The village as noted above is a collection. When used in the sense of a habitat, it has its own problems. The villages are non-nucleated, nucleated and get dispersed, so the situation becomes fluid. A non-nucleated village is an

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 181-185.

* 6 Shreyas Society, Race Course Circle (West), Baroda-390 007.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

assemb'age of different families dispersed over a large area. This aspect develops a situation of habitations that look separate, exist as dispersed settlements, but have common bonds for many activities. The nucleated villages occupy a closed link area and give a compact look, with many families living together but follow a variety of professions.

Such a village gets dispersed by throwing to use modern term farm houses, that become the small centres or suburbs, that are the parts of the same village. If they grow up they become independent villages, in the evolutionary process of expanding population.

The other situation is repetiative use of the same plan. In a given area, people come for some time, leave it and reoccupy it. This phenomenon also develop significant problems of interpretation.

Village Dynamics :

The types of villages suggest that the old ideas of unchanging aspects of villages require to be replaced by the dynamic notions of villages. This dynamism is also based on several socio-economic and natural factors.

The primary cause of dynamics is the procurement of means of subsistance. No permanent habitat could develop without good stores of food-stuff. This fact is the basis of the idea that all living beings move to their source of subsistance. If the food-supply is assured, permanent habitats develop. Indian tradition affirms this thought.

This basic fact of life is also not a steady one. The natural causes specially draught, famine, are great destabilisers that force the animals including Human beings to move. The war is a human cause for movement and therefore, the dynamics of villages has to be taken into consideration while interpreting the remains in archaeology.

Archaeological sites :

A general notion of the size of a habitat is used in the classification of a site. Large mounds with fortifications are usually identified as 'urban'. This construction is used for fort-line and therefore it is synonymous with the terms *Gaḍha*, *Gaḍhī*, *Durga*, *Killā*, etc. that may be of different dimensions. The *Gaḍhī* is often quite small and would cover an area of about 50 × 50 meters. But the *Durga*, *Gaḍha*, either may be very large and cover an area of 3 kms or large in a single unit.

For these larger units with fortifications, identification of the settlement is comparatively easy. In such large habitats also the problem of open settlements is faced by archaeologists in their interpretation.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The village is usually of a smaller dimension compared to those larger ones. Its mounds are also not very high. These smaller mounds with their distinct remains suggest that possibly they are villages.

The archaeological scene becomes complicated due to village dynamics, specially when the site is repeatedly occupied. This phenomenon is observed in grass lands and mining areas Here the areas that look like a village settlement are developed due to repeated occupation. This feature becomes clear on the analysis of local environment in which, the geomorphology, water streams, biosphere etc., are essential parts.

These are spatial dimensions of the village patterns that are visible to a field worker. Their stratigraphic position leads to other dimensions of their interpretations. They require excavations for their understanding.

At a given site, the human occupation show different aspects that indicate their changing patterns from being villages, that had become larger towns for sometime and then were deserted by most of the population so they had become small towns or villages. These villages occupy the areas of earlier large houses, and even cultivate the land on which these town were standing. Often the villagers not only use the older building materials after digging them out, but they also use the semistanding remains. Besides it sometimes the antiquities are also used for a variety of functions.

When the excavations reveal the succession of huts and mud buildings, they indicate a rather longer life of the settlement. It is found that at a given site their pattern continues with minimum changes. Such small villages that have their deposits ranging from about 2 meters to a low deposit of about 5 meters present a picture of the village dynamics on temporal scale.

Genesis of villages :

On the temporal scale an interesting question is of the genesis of villages. As indicated above the basis of their genesis is steady food supply throughout the year. The mixed economy of farming, cattle breeding with occasional hunting seem to be conducive of this situation. In our country the changing climatic conditions are not always conducive to this situation, so some shifting takes place. Significantly in this change also some villages continue their existence, but others die-out.

These dead villages that have left behind them the relics are well-known in the locality, but their chronology is usually not known.

As these archaeological relics are examined, it becomes clear that they are found from at least the chalcolithic-neolithic period of India. This technical term indicates the use of some metallic tools along with the stone tools. Some of them are ground ones. This technical term in chronological scale suggests a

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

period of around 300 B.C. Thus one could interprete the villages associated with this technical period, that covers a variety of cultures classified on the basis of ceramics. It is a fairly long period on historical time scale, for the genesis of villages or *grāmas*. It may be pointed out that this period with further work may be extended back-wards to a few millenium. In the present stage of information, around 3,000 B.C. is a safe chronological limit to indicate the existance of settled village life in many parts of our country.

Activities of villages :

The archaeological wealth of these villages, indicate that they might be producing the surplus wealth required for the materials like beads, copper tools, ornaments etc. These objects from different sites suggest that the movements of goods seem to continue from this period, but, it must be emphasised that this is not the genesis of the movement of goods over longer distances. The cattle-breeders using stone tools, in the contemporary and earlier period suggest that materials like dentallium shells were carried at least to a distance of about more than a hundred kilometers and the stones used for their tools were also carried over a sufficiently long distance of at least more than fifty kilometers.

The villages also indicate some religious relics that could be interpreted as the remains of *yajñas*. These aspects of village life are opening up new vistas for interpretations. Further work would throw more light on these problems.

From this early genesis villages have continued their careers that show a changing pattern of establishment, existances, decay and regeneration throughout the chronological time-scale.

The archaeological remains on the technological side also indicate far flung similarity of shapes, methods of manufacture, specially of ceramics etc. They are suggesting that self-sufficient village is possibly more a mis-nomer that might be true for some catastrophic period, rather than a general socio-technological phenomenon. Villages were vibtrant communities not only in touch with the surrounding locality beyond its limits, but some of the antiquities suggest their contact with foreign countries like the Roman world, in west and other parts of Asia and Africa, when villages of different periods are examined.

Epigraphy and Villages :

These aspects that are observed on the spatio-temporal scale on smaller archaeological sites, on the epigraphical evidence suggest that they belong to villages. Epigraphical evidence give the names of several sites as villages in specific administrative units. These donated villages, field etc , when identified on a two-point system of toponymy and archaeology help one to understand their archaeological nature and assist one in interpreting similar sites of different periods

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Such sites also indicate their changing patterns. Some of the villages noted in the epigraphical record as villages have turned into dead archaeological mounds, the others exist as villages to this day; while some of the villages have enlarged, and have become not towns and cities but also have engulfed their former administrative units.

Conclusions :

Examination of these villages as well as similar archaeological sites indicate vibrant villages that show their different life-lines, their spatio-temporal contacts and bear testimony to their participation in the socio-cultural activities not only of the region, state and country but beyond it, that cover continents. Thus archaeology of Indian villages, specially from Western India, that happens to be my special sphere of activity leads one to conclude that not only the large settlements of cities, towns, capitals etc., that depend on the villages for their subsistence, were vibrant habitats, but the smaller villages also shared the same active life. These habitats were mutually dependent and had numerous common trends. It destroys the idea of villages as isolated unchanging habitats and replaces with other interpretation of active, villages participating in the regional, national and international activities.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

BULL AND SUN IN THE ROCK ART OF SAPAWADA—GUJARAT

By

RAVI HAJARNIS*

In the pre-historic times the worship of the bull was widely prevalant throughout the Middle and Near East.[1] The bull figured with wings in the Assyrian art. The wings show the divine character of the beast. In the Egypt Apīs Bull was not only a symbol, but was believed to be an incarnation of the Egyptian God Osiris.[2]

The pre-historic man has drawn bison on rocks among the other animals. Bull was identified with the Sun in African pre-historic rock art. Egyptians continued this ancient prehistoric idea, representing the bull carrying the Sun between its horns [3] Th Sun, the source of all fertility, was known to Babylonian people as the bull light.[4]

The Bull Cult was in existence during the chalcolithic times throughout Sind, Punjab, Baluchistan and Gujarat.[5] Bull figures in a large number on the seals of Indus valley civilization sites and other chalcolithic sites.[6]

In pre-historic and proto-historic rock art of Gujarat, bull appears prominently. The present author has brought to light a series of rock painting from Sabarkatha district which has cast fresh light on the art history of this religion

---

Journal of the Oriental Institute, Vol. 44, Nos. 1-4. Sept. 1994-June 1995 Issue, pp. 187-189.

* Head, Publication Branch, Department of Archaeology, Gujarat State, Jilla Panchayat Build. 5th floor, Bhadra, Ahmedabad-380001.

1. Sharma, O. P. "Bull in Indian Art and Literature," *Journal of Uttar Pradesh Historical Society*, Vol. V (New series) 1957, Part-I, p. 22.

2. Swami, Satyananda, *Origin of Cross*, Calcutta, p. 13.

3. Marcel Brion, (Trans.) Gaute Hogarth, *Animals In Indian Art* London, 1959, p. 16.

4. Iyer, Bharat K. *Animals In Indian Sculpture*, 1977, Bombay, p. 20.

5. Boudet Jacques (Trans.) Carter Anne, *Man and Beast—A Visual History*, 1964, London, p. 14.

6. *Ibid.* p. 42.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

from stone age to historical period.[7] Sapawada, Lialoda, Idar and Gambhirpura were the centres of rock art. All these villages which were internal part of the former Idar state, now merged into Sabarkatha district, are rich in antiquities. The territory of the former Idar state lay mostly to the east of river Sabarmati and north of the river Mahi, between 23°6' and 24°30 north latitude and 72° 49' and 73°43' longitude. The Sai, Harṇāv, Hathimati, Mésvo, Vātrak and Mājum flow through the plains of the western and southern borders of the former state. These granite hills almost surround Idar and some isolated hills occur as far as Himatnagar. These hills are heavily weathered and outcrop of granite hillocks or boulders of the Champaner or Arvalli series formed caves and shelters. Some of them were occupied by stone age people as is evident by few microliths and paintings left by cave-dwellars. These shelters are haunts of early man and his successors.

Like other centres of rock art in India, the area of rock art of the former Idar state does not have heavy rainfall. At Sapawada among the other paintings, one unique painting under review is discussed here for the first time wherein depiction of bison is found with Sun placed on the lefthorn of the beast. This reminds us of the Egyption phenomenon of bull holding the Sun between its horns. At Sapawada local variation is quite obvious. But it is undoubtedly a pre-historic African concept identifying the bull with Sun. At Sapawada the artist seems to have continued this idea in a slightly different way.

Precisely, it can be concluded that the Egyptian pre-historic idea of bulland the Sun travel and penetrates even upto Sapawada. Had the cave-dwellers established contact with Africa? or Egypt? as reflected in rock art of Sabarkatha? It is interesting to note that, such representation is not yet reported from any

---

7. Hajarnis Ravi and Verma, "Sāberkānthā māñ mali āvelā Gufācītro" (Gujarati) *Kumar*, Feb 1979, also by the same authors, "Sābarkāṇthā nāñ cītronuñ Samayāñkan (Gujarati) *Vidyapitha*, July-August, 1980. Same authors with Date C.K." Gujarāt madhil Gufā-cītre (Marathi) *Swarājya*, 2nd Oct. 19. Also, by first author "Gambhīrpura Rock Painting," *Pt. Bechhardās Dosī Commemoration Volume*, (Edi.) Dhaky & Jain, 1987, p. 100 and "Sapawada nā Shail cītro mā Vrishabha ane Surya." *Sāmīpya*-June July 1995 (in press).

During his work relating to the projecton rock painting, the author was assisted by Sarvashri B. C. Makwana M. D. Verma and O. P. Ajwalia (photographer). The drawing is prepared by Manibhai Mistri and Mahen Hajarnis. The author wishes to thank them all. Swati Joshī Librarian of the Archaeology department worked out for notes and references. The drawing is reproduced here with the courtesy and assistance of the Department of Archaeology, Govt. of Gujarat, Ahmedabad.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

other part of the country. It can be said that the Sapawada discovery is significant and requires further research. Is it suggestive of bull cult? In this area this point needs more investigation. The bison may have entered Gujarat from Central India, now known as Madhya pradesh.

The art-style of the bull and the Sun is red washed without apparent outline and is quite muscular and realistic. The colour used here is geru (Indian red). According to Dr. V. S. Wakaṇkar, the earliest rock paintings of period Id [5000 B.C. to 2000 B.C. are found at four sites Adamgarh cave-10, Modi cave-4, Gandhī, Sagar and Abchan C]. The paintings are done in red ochre in direct wash without drawing outline. Like these paintings, the Sapawada monochrome paintings also have patination and are without association with human beings. The early rock paintings bear no association with human beings. Our Sapawada painting is comparable to the paintings of period Id of Dr. Wakankar as mentioned above. Thus, on the typological and comparative study, the painting under review may be ascribed to mesolithic period tentatively.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

A RARE SCULPTURE FROM MODHERA

By

MANILAL M. MISTRI*

Modhera (23° 35′ N 72° 9′ E) is a small town (1991 population-6500 people approximately) in Chanasma Taluka in Mehsana District of Gujarat State.

It is approachable from Ahmedabad by an asphalt road and its distance, via. Mehsana is 100 K.M.

Modhera is well-known for its Sūrya Mandir and its surrounding structures. The Sun Temple traditionally is known as *Bakularka*. It and other structures are very rich in different types of sculptures all over their exposed surfaces.

The existing *Sūrya Mandir* dates back upto first quarter of eleventh Century A.D. Though about a thousand years old, it is in excellent state of preservation and is the finest example of Solanki period Architecture.

The Sandhara temple, proper consists of two parts, the *Garbha Gṛha* and *Gūḍha Maṇḍapa*. Its east west inside dimension are 15.977 Mts. and its north south inside dimensions are 7.825 Mts.

The western part of the temple is *Garbha Gṛha*, in which there is 3.5 Mts. deep pit it is 3.05 Mts. long and 2.134 Mts. broad. It was approached by flight of steps from the north & south of the *Gūḍha Maṇḍapa*.

On the base of the pit, the *pīṭha* of the main idol is existing on it. there are seven horses and two drivers i.e. Aruṇas on both sides. The *Pīṭha* is 1.575 Mts. long. Calculating the length of the *Pīṭha* and comparing it with that of standing Sūrya images on the outside walls, one can easily surmise that the main idol must be about 4.573 Mts. i.e. 5 feet high.

Near the entrance of *Garbha Maṇḍapa* on north side in the Narathara frieze, there is a sculpture of a women giving birth to a child. On her both the sides, there are figures of two women, who are holding her hands and helping the lady to give birth, reminding one of the role of midwives. On the left side of the lady is probably her husband and his two friends, one holding a vessel containing medicines, if required. The size of the sculpture of the lady giving birth is 12.7 Cms. wide and 13.3 Cms. high.

The sculpture forms the part of the *Mahāpīṭha* of temples in Gujarat, and therefore it is on the top of the *Pīṭha*.

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 191-192.

* 501 Swagat, Near Lal Bunglow, Ellisbridge, Ahmedabad-380 006.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The whole temple is resting on a brick platform, or *jagatī*.

The temple and the *Sabhā Maṇḍapa* are built of a coarse grained buff coloured sand stones. They may have been brought from quarries of such sand stones of Marine Cretacious series from Dhrangadhra or Himatnagar. No Cement or lime mortar is used and wherever necessary niches are made and morties-tenon joint is used to support the structure. Iron dowels are used rarely.

Similar sculpture has been found on its wall of Pīṭha of Sun Temple at Kenyata village of Atarsumba Taluka in the forest area known as Polo. This sculpture is of about four centuries later period than that of Modhera.

A second such sculpture noted by Dr. Goudani at the temple of Yakṣarāj i e. Kubera in Motap village of Chanasma Taluka, Dist. Mehsana. In this sculpture the lady is being prepared for delivery. She is assisted by two midwives, one on each side. There are two more women assistants on each side.

A third such sculpture is found by Dr. Goudani in Mehsana District.

By studying these three sculptures, Dr. Goudani has evolved a method by which the delivery of women is made in a sitting position, avoiding any use of surgery such as a ceaserian operation.

References

1. Dr. Harilal Goudani —' Kenyatta-Na-Shilpo ' Gujarati ' Pravasi ' of 14-02-1971.
2. —do— —do— —' Motap-Na-shilpo ' Gujarati ' Nutan Gujarat ' of 14-11-1965.

Acknowledgements

The author is grate to Shri Ravi Hajarnis, Publication Officer of Gujarat Archaeological Department, and Shri D. I. Krisnani, The Assistant Superintending Archaeological Engineer, Western Circle, Vadodara for giving informations.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

PRESIDENTIAL ADDRESS—A.I.O.C., ROHTAK

By

R. I. NANAVATI*

Dear Colleagues and Friends,

I welcome you all in this section of Pali and Buddhism (including Tibetology) (also given a common name " Buddhist Studies " by scholars) at this 37th session of All India Oriental Conference at Rohtak. I take this opportunity to thank all my friends who had shown confidence in me by putting the responsibility of presiding over this section on me. I reverently remember and pay my respects to the great savants like Professors Sylvan Levi, G. P. Malalasekara, P. V. Bapat, V. V. Gokhale, A. L. Thakur etc. who, in the past, have adorned this honorable place. And I earnestly hope that, with their blessings and your co-operation, I shall be able to discharge my presidential duties without much difficulty.

As you all know, a sectional president is expected to review the situation and trends and progress of the studies observed in the field of that section in recent past, particularly in the last two years immediately preceding the current session. I also shall attempt to do the same as best as I can.

As president of the Section of Buddhist Studies, I am happy to observe that in recent years there appears to have developed an all-round interest in Buddhism the world over. It is, of course, a major religion of Asia with a following of about 20 crores of people in the countries like Japan, Myanmaar, Sri Lanka, Thailand, Tibet, Vietnam etc. More and more people are embracing Buddhism or adopting some aspect of it in their life. *Korea Journal* (*Autumn 1993*) quotes statistical office of that nation saying, " Buddhists are the fastest growing segment of the religious population in Korea."[1] It is more than half of it. A little over 50% of Japanese population is Buddhist, and Soka Gakkai International, with Daisaku Ikeda as its spiritual leader and with followers in almost every country in the world, claims to be the world's largest lay Buddhist Organisation. In the West also, British scholars like Christmas Humphrey and I. B. Horner started Pali Text Society and The Buddhist Society with purely academic interest. " But gradually the interest became more religious and other groups began to

---

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 193-204.

* Head, Deptt. of Sanskrit, Pali & Prakrit, Faculty of Arts, M. S. University of Baroda, Baroda.

1 *Korea Journal,* Vol. 33, No. 3, p. 5. It is a special number on " Vitality in Korean Buddhist Tradition ".

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

appear which accepted Buddhism as a way of life ".[2] The activities of one such group in U.K., the Western Buddhist Order, are like these : Regular classes both on the teachings of Buddhism and on meditation, and the group's magazine "*The Golden Drum*" to keep its 600 members up-to-date on monasteries and retreats being constructed in Queensland and Scotlish Islands. Even in U.S A., Canada, Mexico and other American Countries, the Buddhist following is growing.

The reasons for this may not perhaps be very difficult to imagine. In a world tormented by terrorism and violence, the Buddhist message of Peace, Tolerance, Religious Openness, practical approach to life, attempt to change attitude without the intervention of spirituality, belief in individual's ability to change his own destiny is very appealing and makes Buddhism the most relevant religion of today. Intellectually, persons like Daisaku Ikeda try to draw convergences between modern scientific astronomical findings (Comets, Black Hole, birth and death of stars etc.) on the one hand and their notice and analysis in the traditional mystical Buddhist teachings on the other[3] to show the relevance of Buddhist wisdom today.

It was under the influence of the European scholars, that the subject of Buddhist Studies was introduced in some Universities of India around the turn of this century under different names like Pali, Buddhism, *Bhota Bhasha* or Buddhist Studies. Among them the University of Calcutta was first to start the Department of Pali in the last decade of the last century. In the very first decade of post independence India, Buddhism gained great political leverage. Preference was shown for Buddhist themes and symbols in our national flag and coins. Again, in October 1956, Dr. Babasaheb Ambedkar and his five lakhs of followers embraced Buddhism. It was a major historical event. Other two major events in the history of Indian Buddhism took place at the initiative of late Pt. Jawaharlal Nehru The relics of Venerables Sariputta and Mahamoggallana, two of the first chief disciples of Lord Buddha, were recovered from the London Museum and returned to the Sanchi Stupa Complex. And it was decided to celebrate the 2500th Birth Anniversary of Lord Buddha falling in 1956-57 as a great festive event of national importance.

In India, therefore, the interest in Buddhism is seen reviving and its following growing in free India, but, for different reasons. Small groups of people practising and propagating Buddhist teachings and methods of meditation are mushrooming. The phenomenon is countrywide. Some of them now and then appear in newspapers. We may come to know of a Bahujan Vihar Trust of Bombay or may read of a Mahabodhi Mahavihar of Gaya led by some Bhadant

---

2 Minwalla Shabnam, " . . . And Dharma Shall Come ", *Sunday Times Review*, July 3, 1994, quoting R. Sirkar, Chairman, United Lodge of Theosophists.

3 Vide his *Buddhism and the Cosmos*, 1985, London, Macdonald.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Sasai of Japanese origin who converted 107 persons to Buddhism (allegedly on the strength of foreign funds) on last Bauddha Purnima (i.e. 25th May 1994); but such are numerous. In and around Ahmedabad only there is one Gujarat Buddhist Academy; one Trailokya Bauddha Vihar in Kankaria, one group in Raikhad; others nearby at Gandhinagar, at Kalol and so on. They undertake various activies such as holding regular periodical meetings for studying some Buddhist lessons, for holding discussions on some important *Bauddha Suttas*, for teaching their children the meaning and recitation of portions from texts like *Dhamma-pada, Sikkha-padas, Veramani, Sutta-nipāta etc*, for the teaching and practice of *Vipassana* meditation; extending financial help to needy children and persons; publishing periodicals to disseminate Buddhist news and so on. In this way, these neo-Buddhist groups are making systematic efforts to develop and enlarge what may be called a community at the neo-Buddhist families.

This situation of the development and presence of a neo-Buddhist community in Indian Society has naturally made some special demands on our educational systems as a result of which many universities and institutions started courses in Pali & Buddhism which in their turn brought a spurt in the Buddhist studies. Thus, to cite only one such example, it was to meet the demands of the young persons of the neo-Buddhist groups with regular jobs that the Gujarat Vidyapeeth, Ahmedabad, has adopted a Buddhist Studies Programme at its International Centre for Jaina Studies (ICJS) headed and directed by Prof. Mrs. Madhu Sen and assisted by Dr. Niranjana Vora has arranged to run part-time week-end post-graduate courses in Pali Language and Literature. The programme, introduced in 1985, offers teaching and guidance in Pali & Buddhism for M.A., M.Phil. (Papers & dissertation), and Ph.D. degrees. It also prepares and publishes reading material in Pali & Buddhism and already has to its credit some Buddhist-Pali text-books like *Iti-Vuttaka, Sutta-niti* etc. There are Ph.D. students working on topics like "Buddhism in Gujarat" or "A Psycho-analytical Study of *Vipassana*" etc. A comparative Ph. D. study of the Buddhist text *Vinaya-piṭaka* and the Jain *Ācārāṅga* is completed. M.Phil. students take up studies of various aspects of the texts like *Therigāthā, Theragāthā, Pātimokkha, Jātakakathā* and so on. The teacher Dr. N. Vora herself has completed her Ph. D. project on an advanced study of *Majjhima-nikāya*. Prof. Mrs. Madhu Sen, the director of ICJS, however, has appropriately geared the focus of the Centre's activities on bringing out the life, work and contribution of Dharmanand Kosambi. Kosambi had pioneered the old tradition of Buddhist studies in Gujarat. In the first four decades of this century, i.e., from the time of Mahatma Gandhi and at his instance, Kosambi had agreed to associate himself with Gujarat Vidyapeeth, had taught at the Vidyapeeth, had edited its journal "*Purātattva*," had prepared and published standard Gujarati translations of

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

important and basic Buddhist works like *Sutta-nipāta, Dhammapada, Majjhima-nikāya* etc. and also a large number of authentic general studies on Buddhism in Gujarati. Pali texts were printed till then in Roman Script. He had them printed in Devanāgarī for the first time, thus, making original Pali texts more accessible to a much larger reading public. Mrs. Sen has recently completed a project on Kosambi's contribution to Pali & Buddhism. She also conducted regular Seminars on Kosambi. Vidyapeeth invites annually Buddhist scholars like Prof. Mahesh Tiwari, Dr. Nagin Shah, Prof. K. D. Bajpai etc. as visiting Professors to give lectures on subjects of Buddhist studies. The Centre has convened National Seminars on themes like "Buddhism and Non-Violence" (1989), "Relevance of Buddhism in the Present-day world" (1992) etc. accompanied by exhibitions on Buddhist Art & Architecture etc. Since primarily this is a centre of Jaina studies, comparative studies of Buddhism & Jainism will be its main focus in the forthcoming years.

Poona has always been a stronghold of the studies of classical languages. But, Buddhist studies perhaps always received a backseat. Among the few things related to Buddhist Studies at Pune, the "*Bibliography of Pali & Buddhism*" compiled by Subas Chandra Dash[4] is a reference work of lasting importance. Due to paucity of funds, observes the General Editor Prof. Jha, the material for the work is collected from Poona City only, yet, since the Poona Oriental libraries are very rich, the work claims to cover more than 70% of the relevant material. Dr. M. G. Dhadphale, the known Pune-based Buddhist Scholar, is about to publish his book on "*Principles of Pali-Buddhist Hermeneutics.*" A Ph. D. study on *Abhidhānappadīpikā* and its commentary, guided by him, is completed. He claims his Kannada studies will help solve some difficult words in *Tipiṭaka* also (We are waiting!). Pradeep Gokhale specializes in *Madhyamaka* dialectics and has published two books "*Inference and Fallacies in Ancient Indian Logic*" (*Nyāya and Buddhism*) and a critical edition (with Translation, Notes, Introduction etc.) of Dharmakīrti's *Vadanyaya* in recent past. J. R. Joshi of the department of "Sanskrit and Prakrit" Languages, Poona University, is guiding two researches on *Kaccāyana-Vyākaraṇa* and "*Aspect of (Pali) Rūpa-Siddhi.*"

It was in the momentum generated by the celebrations of the 2500th Birth Anniversary of Buddha that the Department of Buddhist Studies was established in Delhi University. Prof. P. V. Bapat from Poona was invited to be its first chairman. After him, well-known scholars of Buddhism like Prof. V. V. Gokhale, Prof. B. Jinananda, Prof. Sanghsen Singh, Prof Mahesh Tiwari and Prof. K. K. Mittal have occupied that chair. Dr. K. T. S. Sarao is its present head. The

4. (Pub: Centre of Advanced Study in Sanskrit, University of Poona, CASS Bibliography Series No. 2 Gen. Ed. Prof. V. N. Jha).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

department started a research journal "*The Buddhist Studies*" in 1974 with Prof. Singh as its editor. 15 Volumes have been published so far. Among the recent publications of the department are such important works as Prof. Singh's "*B. R. Ambedkar's Conversion to Buddhism and Its Impact*" and "*The Sarvāstivada and Its Traditions*," Prof. Tiwari's "*Perspectives on Hindu Ethics*," Prof. K. K. Mittal's "*Mādhyamika Śūnyavāda and Its Traditions*," Dr. K. T. S. Sarao's "*The Origins of Buddhism*" and "*The History of China and Japan*" and Dr. Priyasen Singh's "*Bharat ke Bauddha Tirtha-Sthal*" (in Hindi). Some important works under preparation are: "*A study of Saddharma-Puṇḍarika-Sūtra*" (Prof. Singh), "*The Concept and Practice of Non-violence in Buddhism*" (Dr. Sarao) and "*A study of Divyāvadana*" (Dr. Mrs. Kalpana Upreti) The department also has some on-going projects like: "*A Compilation of the Tibetan Tantric Terms*" (Dr. G. G. Gyatso, Reader in Tibetan), "*A Compilation of Abhidhamma's Terms*" (Prof. Mahesh Tiwari) and "*Vaipulya-Sūtras—Critical Edition and English Translation*" (Prof. Singh). This department is thus doing important work in all the branches of Buddhist Studies.

Besides those mentioned above, two books edited by Prof. Mittal "*Karma and Rebirth*" and "*Budhist Art and Thought*" are also published during last two years.

Similarly, Prof. Tiwari has prepared critical editions (with English translations) of important Pali *Abhidhamma* texts (published in Devanāgarī for the first time) like *Abhidhammavataro*, *Nāma-rūpaparicchedo* and *Paramattha-vinicayo* in these two years. Similarly prepared edition of *Nāma-rūpa-samāso* was published only last month.

Prof. Tiwari retired from the department only this year. He has now joined as Director-Research of the Vipassana Research Institute, Dhammagiri, Igatpuri (Maharashtra). Vipassana Institute is coming up as an important Centre of Therāvāda Studies and research activities. Vipassana has undertaken the stupendous task of publishing the whole of the *Pali Tripiṭaka* in 145 Volumes in Devanāgarī, Roman and other scripts with critical apparatus by computor process on a very good and durable paper. It also has plans to publish its translations in English and Hindi. With the canonical texts, the commentaries and their sub-commentaries are also being published simultaneously with useful indices. This is indeed a historical event in the history of Pali studies in India and Kalyanamitra Shri Satya Narayanji Goenka (Popularly known as "Guruji") who has conceived of, implemented and supported financially the whole plan of publication under the "*Dhammagiri Pali Series*" should be greatly complimented for this great venture. Under the series, the *Dīgha nikāya* in 3 volumes, its *Aṭṭhakathā* in 3 volumes and its *Ṭīkā* in 5 volumes are already published. The critical editions of *Majjhima-*

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

nikāya and *Samyutta-nikāya* are also completed and ready for press. Prof. Tiwari, the present Chief editor of the series, is busy giving final shape to the *Aṅguttara-nikāya* as well as its *Aṭṭhakathā* and *Ṭīkās*.

Vipassana Institute has also mustered the help of another learned and experienced scholar, Prof. Angaraj Chaudhary, who also retired recently as Professor of Pali from Nava Nalanda Mahavihar, Nalanda (Bihar) and has joined the institute as an editor of the *Dhammagiri* Publications. He is known for his critical editions of the *Sutta-nipāta-Aṭṭhakaṭhā* (2 vols.), *Theragāthā Aṭṭhakathā* (2 vols.) and *Therīgāthā-Aṭṭhakathā*. His *Essays on Buddhism and Pali Literature* is published last year only, and he is working on a book *Buddhist Aesthetics*. He claims: the concept of physical beauty differs from place to place and cannot be universal. Only the Buddhist concept of the Beautiful can be universal.

If Vipassana specializes in *Theravāda Buddhism*, The Centre for Mahāyāna Buddhist Studies (CMBS) at Nagarjuna University (Nagarjuna Nagar, Dist. Guntur, Andhra Pradesh) focuses on Mahāyāna Buddhism. Mahāyāna has produced such great masters as Nāgarjuna, Dharmakīrti, Asaṅga, Kamalaśīla and many others. South India was the centre of Mahāyāna in the early centuries. Now there is revival of Sanskrit Buddhist studies in South India and CMBS plans to develop as an important research centre of it. It was established with the donation of the King of Bhutan. It aims at studying Mahāyāna in its various aspects. Many foreign scholars, especially Japanese, have shown great interest and there are plans to collaborate with other Mahāyāna centres of the world. Prof. N. H. Samtani, former head, Department of Pali and Buddhist Studies, B.H.U. and Ex-Director-Research (Prior to Prof. Tiwari) at the Vipassana Institute, Igatpuri, has now moved to CMBS as its visiting Professor and is busy "in the process of collecting material on Buddhist projects": one (with international collaboration) on Mahāyāna Bibliography and another on Mahāyāna Dictionary of Technical terms. Prof. Samtani's area of interest is comparative studies of Theravāda and Mahāyāna and he introduced and indexed two important texts of Burma Tipiṭaka Association—"*Ten Suttas from Dīgha-Nikāya*" and "*The Dhammapada Verses and Stories*" (latter with an exhaustive Pali word index). He also edited "*Amala Prajña*"—*Prof. P. V. Bapat Felicitation Volume*. At present, he is engaged in preparing English translation of a semi-Mahāyāna text *Artha Viniscaya-sūtra* and its commentary *Nibandhana*.[5]

Central Institute of Higher Tibetan Studies (CIHTS), Sarnath, Varanasi, is an important Institute, naturally focussing on Tibetology and raised to the status of a deemed university. It almost exclusively concentrates on the editing

5 Pub : K. P. Jaiswal Research Institute, Patna.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

of Tibetan Buddhist texts, their restoration in Sanskrit and publication often with an English or Hindi translation, notes, introduction, indices etc. Such works are published under various series like *Bibliotheca Indo-Tibetica Series, the Dalai Lama Tibeto-Indological Series, Samyak Vāk Series, Prof. L. M. Commemorative Lecture Series, The Rare Buddhist Texts Series, Miscellaneous Series* etc. Prof. S. Rinpoche is the Director of the CIHTS as well as Chief Editor of Publications. Important publications during these two years are these: *Piṇḍikṛta* and *Pañca krama* of Nāgarjuna (ed. Group of Scholars), *Uṇādivṛttiḥ* of Durgasiṁha (with Commentary, Hindi Tr.—by Dr. D. D. Chaturvedi), *Dharmasaṁgrahaḥ* of Nāgarjuna (with Tibetan version and English Tr.—by Tashi Zangmo and Dechen Chime), *Tarka-Sopāna* of Vidyākara Shanti (with Tibetan Tr. - ed. Penpa Dorjee); *Brihat Saṁbhoṭa Dhātu Vyavasthāna* (by K. Angrup Lahuli); *Tibetan Chronological Tables* (English Tr. from Tibetan and Comments—Dr. Alaka Chattopadhyaya); *Aspects of Buddhist Sanskrit* (Proceedings of an International Symposium—ed. Prof. K. N. Mishra); and, *Studies in Mahāyāna* (Prof. G. C. Pande).

Dr. K. N. Mishra, Professor, Sanskrit Department and Dean, Faculty of Śabdavidyā,—supervises almost all the restoration work. Many titles are under preparation by his students who restore the lost texts of great Buddhist philosophers like Atiśa Dīpankara Śrijñāna, Jñānagarbha, Śāntarakṣita etc. He had convened an international symposium on "The Language of the Sanskrit Buddhist Texts" (Oct. 1991) the proceedings of which were published by CIHTS last year. (See above).

The institute also runs a "Rare Buddhist Texts Research Project" with Professor S. S. Bahulkar as its Project Director. The project focuses on the editing and publishing of the Sanskrit texts (often with Tibetan Versions) of Buddhist Tantras—an important branch of Buddhism called Vajrayāna which developed mainly in Tibet. The project is coupled with the Rare Buddhist Texts Series of CIHTS, as well as a bi-annual Research Journal called "*Dhīḥ*" (started in 1986) aiming at throwing light on Buddhist Tantric Texts, giving information on unpublished and newly discovered manuscripts, publishing articles on Tantric subjects and explaining a good number of Tantric technical Terms as well as publishing some minor texts. 18 Volumes are published so far. The recent publications in the RBT Series are : *Abhisamayamañjarī* by Shubhakaragupta (1993) and *Vimalaprabhāṭikā* by Manjusriyasa, Vol. II (1994). All the volumes in this series are authored by the project only. An International Seminar on *Buddhist Tantra* is to be convened in March 1995 under the project.

Another notable project of CIHTS is a "Tibetan Sanskrit Dictionary" in 8 volumes containing about 40,000 Tibetan words — of general nature, technical Buddhist terms from Śāstras like Nyāya, Abhidhamma, Vinaya, Sūtra, Tantra,

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Āyurveda, Kāvyaśāstra, Vyākaraṇa etc. as well as personal names occurring in Buddhist texts — with their meanings, descriptions, usage and context and with more than 1,50,000 Sanskrit synonyms. It is compiled by Jita Sain Negi. Two volumes were out in 1993.

A project on the Status of Buddhist Studies in India was started at CIHTS with Mr. A. K. Sinha as incharge Research Associate delegated from Indira Gandhi National Centre for Arts, New Delhi. "He has already gone with the materials with him", writes Prof. K. N. Mishra painfully.

The institute had also hosted an International Conference on Hinduism and Buddhism on March 19-21, 1994. About 250 delegates from India and outside had participated in it with some religious dignitories like Jagadguru Shankaracharya, Divyanand Tirth, Swami Chinmayanand Sarvanand Sarasvati etc.

Coming to the eastern part of India, Calcutta observed some important Buddhist events in recent years. **Maha Bodhi Society of India** (Est. 1891 in Calcutta by Anagarika Dharmapala from Sri Lanka) observed its centenary in 1991. 1992 was the birth Centenary year of Dr. Babasaheb Ambedkar and was observed as such with much funfare and show over India at the initiative of the Government of India (and then provincial governments). Many programmes were arranged, Dr. Ambedkar's life-sketches were published, exhibitions were arranged, symposia held, programmes of mass-conversion to Buddhism also took place in some corners of the country, Ambedkar chairs were established at a few universities (for example, at the M. S. University of Baroda) and so on. Most of such programmes had political rather than academic motivations. **Bauddha Dharmankur Sabha** (= Bengal Buddhists Association) (Est. 1892 in Calcutta by Ven. Kripasaran Mahathera from Chittagong) should have celebrated its Centenary in 1991 or 1992, but they could do so only in 1993. It was dedicated for "Communal Harmony and World Peace," and to this end a two day international convention was held in Calcutta on 27/28 Feb. 1993 with such imaginative programmes as All-Religions Prayers Meeting, *Parittan-sutta* chanting for communal harmony and world peace, convention of Buddhist monks to discuss the present-day situation, *Mahasanghadana* for all the past monks and members of the Sabha, and all-religions' silent peace procession for communal harmony, unity and integrity. A Centenary Commemoration volume "*Hundred years of Bauddha Dharmankur Sabha*" — containing well-informed articles on various aspects and fundamental principles of Buddhism by savants and scholars like Dalai Lama, Dr. B. R. Ambedkar, Dr. B. M. Barua, Ven Kushok Bakula etc. alongwith the history of the Century of Sabha — was also released on the occasion. These two Calcutta-based Societies were responsible for a vigorous revival in India of Buddhism and Buddhist studies which were nearly extinct for

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

about nine centuries in the land of its origin. Both MBSI and BDS alongwith Friends of Germany joined hands to organise an International Seminar at Calcutta on 27/28 March 1993 to commemorate the birth centenary of Mahapandita Rahula Sankrityayana, the well-known polymath, scholar, intellectual and wanderer who hazarded four ardous trips to Tibet in the thirties to bring thousands of valuable Sanskrit manuscripts of rare and even lost Buddhist works to India, who presented this invaluable treasure to the Patna Museum (where, alas ! in the hands of ignorant, careless and irresponsible persons, it is in ruins), who did vast and wide-ranging pioneering work for the spread of Buddhism and Buddhist studies in modern times, who in fact devoted most of his later life to the cause of revival of Buddhist culture in India. The Sabha has also brought out as a fitting tribute a bi-lingual (English-Bengali) "*Mahapandita Rahula Sankrityayana Birth Centenary Volume*" (August 1994) containing studied articles on Rahula's work, life, personality and contribution. The editor of the volume and a Buddhist scholar in his own right, Hemendu Bikash Chowdhary, has received the prestigious Michael Madhusudan Award of 1994 last September.

There was one more seminar on Mahapandita Rahul Sankrityayan in March 199- at Nagpur University, Nagpur, but, the details have not reached me.

Birth Centenary of another Buddhist-Tibetologist, Professor Giuseppe Tucci, also occasioned two Seminars in September 1994. The Department of Indo-Tibetan Studies, Visva-Bharati, Santiniketan, arranged a three day Seminar (in Collaboration with Italian Cultural Centre, Calcutta) from 3-5 Sept. 1994 on the theme "Prof. Tucci and Indological Studies". Dr. Bimalendra Kumar and Dr. Narendra Dash of the department have plans to publish the proceedings. The department places accent on Tibetological Studies. Two projects "*Mahāyāna-śatadharmī-vidyā-dvara-śāstra* of Vasubandhu — Critical study" (B. Kumar) and "Reconstruction of *Pāṇini Vyākaraṇa-sūtra* from Tibetan" (N. Dash) are completed and two more on Chinese-Sanskrit-Tibetan Dictionary and Study of a Tibetan Sambardaya Tantra are going on.

Another Tucci-Birth-Centenary-Seminar was arranged on 13 Sept. 94 by Tibet House, New Delhi, on the theme "Indo-Tibetan Buddhism. It was accompanied by an exhibition of photographs of the places visited by Prof. Tucci in Tibet taken by Dr. Ingo Guhr of Germany. An exhibition of *thangkas* entitled "Compassion and Reincarnation in Tibetan Art" at the Tibet House Museum was inaugurated by Union Minister Shri Arjun Singh on 10th Dec. 1993. The fifth Padmapani Series of Lectures were delivered on 11/12 Dec. 1993 at IIC by Shri Ravindra Varma of Gandhi Peace Foundation on the topic "Mahatma Gandhi and Mahāyāna Buddhism".

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Outside India, a Seminar on Early Buddhism was arranged at Sasin Institute of Chulalongkorn University, Thailand, on 26/27 January 1994 by the **Dhammakaya Foundation.** The 19th General conference of the **World Fellowship of Buddhists** was held in Bangkok, Thailand, on 22/29 Nov. 1994 and was attended by delegates from all the corners of the world.

Finally, we should mention a Buddhist event of an unusual international cultural importance. The ancient Buddhist text *Mahaparinirvāṇa Sūtra* mentions that Sakyas of Kapilavastu (now called Piprahwa) had received a portion of the Holy Relics of Lord Buddha and they had ceremoniously built a *Stūpa* preserving the Relic inside. The site was excavated by an archaeologist W. C. Steppe in 1898 who had found some soapstone caskets. The second excavation at the site in 1972 led by K. M. Srivastava yielded two more soapstone caskets dating from 5th cent. B.C. with terracotta sealings inscribed with the legend "*Om devaputta vihare Kapilavatthu bhikkhu sanghasa*" confirming that the charred bones inside were definitely the Holy Relics of Lord Buddha himself. These Relics and Caskets are preserved in the National Museum, Delhi. This priceless treasure was brought out from its regular preserve and was put on display for the first time at the Indian Museum, Calcutta, where more then 50,000 people paid their homage to it during July-August 1993. It was then flown on 31 August 1993, to Ulan Bator, the Capital of Mongolia, where it was received with a royal welcome amidst unprecedented popular enthusiam. It was then placed for display for the people alongwith an exhibition of Buddhist Art objects brought from the Indian Museum, Calcutta, and entitled "The Path of the Buddha." It was visited and paid homage to by almost the entire populace of Mongolia The returning of the Relic to India on Oct. 1, 1993, also was marked by an equally impressive ceremony and popular fervor. It became a historic and festive popular event of unparalleled cultural significance in the history of Mongolia. The Holy Relics were sent again on a similar Cultural exhibition to Singapore for four months beginning 12th July 1994. More than any political offices, these Holy Relics will, it appears, act as our cultural emissaries in various countries of the world taking our message of peace, tolerance, friendship, wisdom and co-existence to them.

Before I conclude, I must mention the names of those scholars who have taken the trouble to furnish me with information about their work and their institution. They did it with love and a sense of warm co-operation. Often they did it in such a way that I could hardly better their expression: *aṭṭhamhi jātamhi sukha sahaya.* In some places, therefore, I have taken in my address portions and paragraphs straight from their letters. They are professors N. H. Samtani, Mahesh Tiwari, Sanghsen Singh, Angaraj Chaudhary, K. N. Mishra, M. G. Dhodphale, Mrs. Madhu Sen, Dr. Bimalendra Kumar, Dr P. Gokhale etc. I

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

cherish my association with them, gratefully acknowledge their warm-hearted support and personally accept the responsibility for whatever shortcomings might have remained in spite of their outgoing and spontaneous co-operation.

sache labhetha nipakam sahâyam
saddhimcaram Sādhu-vihāri-dhīram /
abhibhuyya savvani parissayani
careyya ten'attmano satima //
(*Dhammapada : 23.9*)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

KALANDIKĀPRAKĀŚA OF Pt. SOMANĀTHA VYĀSA—A NOTE

By

SIDDHARTH YESHWANT WAKANKAR*

Sanskrit Language stands second to none as far as the encyclopaedic contents in it are concerned. From times immemorial, this Classical Language of the Bhāratavarṣa is flowing incessantly, assimilating whatever came her way. Consequently, it has been a perennial source of knowledge of everything under the Sun including the Sun. It is the proud privilege of only Sanskrit language that every branch of learning-smaller or bigger, of greater importance or less significance-has been described in a versified form, with a view to enabling the learner to commit it to memory—a really marvellous feat, yet, unparalleled in the history of mankind. It was a practice in ancient India to impart knowledge through oral instruction. In this form of transmission, there was no scope what-so-ever for any mistake-either of commission or omission-as the vigilant preceptor was very particular about the correct pronunciation of every word that was taught. This oral tradition is still in vogue. The most important contribution of this type of the *Guruśiṣyaparaṁparā* is the encyclopaedic knowledge the disciple inherited from his preceptor, who was none else than the Omniscient God. The urge for knowledge enkindled by the *guru* in the mind of the *śiṣya* continued its onward march through the centuries to such an extent that in course of time, the Sanskrit language produced encyclopaedic works such as the *Mānasollāsa* or *Abhilaṣitārthacintāmaṇi* of Bhūlokamalla Someśvaradeva (1127-1138 A.D.), *Toḍarānanda* prepared under the patronage of King Todal Malla (1572-1589 A.D.), *Śivatattvaratnākara* of Basavaraja of Keladi (1684-1710 A.D.). This literary endeavour or pursuit seems to have ended with the composition of the *Kalandikāprakāśa* by Pt. Somanatha Vyasa in the middle of the nineteenth century AD. It is a matter of great surprise that till this date, this work is not available in print. The present writer is engaged in bringing out an edition of this work for the benefit of the interested scholars/persons.

The attention of an inquisitive scholar is dragged to this work, mainly because of the obscure word *Kalandikā* which forms the first part of the main title. The sub-title, *Sarvavidyodyotaḥ* paraphrases its meaning. The uncommon

---

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 205-210.

* Oriental Institute, M. S. University of Baroda, Opposite Palace Gate, Palace Road, Baroda-390 001-Gujarat.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

word *Kalandikā* is formed from *Kalanda-svārthe kaḥ/Itvam/Strīttvāṭāp* and means, '*Sarvavidyā*' (all branches of learning)—as is explained by the author himself through the sub-title.

When we just browse over the contents of this work, we are wonderstuck by the exhaustive and exhausting treatment of a variety of lores, right from the Vedic Literature to such modern subjects as Physics, Chemistry, History, Geography, Anthropology etc. It may be said to the credit of our author that he is not a narrow-minded and orthodox Sanskrit Pandit that he is supposed (wrongly) to be, but, is a perfect or judicious combination of orthodoxy and modernity—which is really a very rare combination. This catholicity of mind of the scholar is reflected everywhere in the present work. He is not at all shy to accept whatever is good and from whichever quarter it comes, thus, amply examplifying our Vedic View : *Ā no bhadrāḥ kratavo yantu viśvataḥ /.*

He is at ease not only at the traditional lores or branches of learning, but, is equally good at culling important pieces of information from non-traditional and hence, non-hindu sources too, as is evinced by him in his treatment of non-hindu religious thoughts. His *jijñāsā* goads or urges him to broaden his vision and vistas of knowledge and he has encompassed almost every branch of learning—ancient and modern, smaller or bigger—and unknowingly testifies to Kālidāsa's words—*Purāṇamityeva na sādhu sarvam na cāpi kāvyam navamityavadyam /.*

It will be in the fitness of things to go through the contents of this work very briefly, so as to get a fairly good and clear picture of the encyclopaedic nature of this astoundingly stupendons work.

The work is broadly divided into four parts as under :

(1) *Vedaprakāśa*-27 verses; (2) *Ṣaḍaṅgaprakāśa*-36 verses; (3) *Upāṅgaprakāśa*-35 verses and (4) *Upavedaprakāśa*-37 verses. In all, it contains 135 verses.

The speciality of this work is : It is composed of verses and then the verses are explained by the author in his enormous commentary.

The first chapter of *Vedaprakāśa* discusses the Vedic literature, the different Recensions of the Vedas and their kinds.

The second chapter of *Ṣaḍaṅgaprakāśa* deals with the auxiliary six sciences or limbs of the Vedas, viz. *Śikṣā* (Science of Pronunciation), *Vyākaraṇa* (Grammar), *Nirukta* (Etymology), *Chandas* (Prosody), *Jyotiṣa* (Astronomy) and *Kalpa* (Rituals).

The third chapter of *Upāṅgaprakāśa* describes the following : Purāṇas, Upapurāṇas, Dharmaśāstra, Pūrvamīmāṁsā and Uttaramīmāṁsā with the five

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

main commentaries of Madhvācārya, Rāmānujācārya, Vallabhācārya, Nimbārkācārya and Śaṅkarācārya; Ānvīkṣikī—containing Nyāya, Vaiśeṣika, Sāṅkhya, Yoga, Śaiva, Śākta and Vaiṣṇava Philosophies, Liṅgāyata, Mahānubhāva, Kāpalika, Kauṇḍika, Saugata, Arhat and Mlenccha-philosophical thoughts. In the Mlenccha philosophy are described Yahūdī, Masīhī, Musalmān, Pārasīka with their different features and characteristics.

The fourth and the last chapter of the *Upavedaprakāśa* deals with the *Āyurveda* with its eight-fold divisions; *Dhanurveda*, *Gāndharvaveda*. In the *Arthaśāstra* is included *Vāhanaśāstram* (Transportation), *Śilpaśāstram* (i.e. Engineering, encompassing a variety of other sciences, such as) *Vāstuśāstra* (roughly to be termed as Architecture), *Dakārgalam*, *Tarupoṣaṇam* (Horticulture), *Kuṇapajalam*, *Tarucikitsā*, *Sūdaśāstra*, i.e. *Pākaśāstra* (Cooking), *Nītiśāstram* (Ethics), *Sāhityaśāstram* (Poetics), Sixty-four *Kalās*, i.e. Fine Arts. After these traditional arts are described, the Sciences in the modern sense of the term, viz. *Rasāyanaśāstram*, i.e. Chemistry, including treatment about the qualities of substances like solids, liquids, gases, *Vāyudharmavidyā* (Meteorology), *Dhvanividyādarśānānuśāsanam* (Accoustics), *Prakāśakiraṇagatimiti* (Light and Rays-a part of Physics), *Bhūgolavidyā* (Geography) and *Itihāsavidyā* (History). From this list, it will be very clear that our author has also described the modern sciences-Physical and Natural-by having access of course to some scholars from those fields, especially Britishers with whom he was on very good terms. It is just possible that he must have tried to condense in his work in the Sanskrit Language, whatever was available in English books of those times-thus, keeping himself abreast of the then available knowledge that was possible for a Sanskrit scholar to master and digest. This itself speaks highly of his catholic nature and his intense desire to acquire knowledge from whichever source or direction it came and then impart it through Sanskrit to his students. This tendency of his has given an encyclopaedic touch to his voluminous book which encompasses almost all the branches of learning that he could master at that time. It will be in the fitness of things to deal with each of these branches of learning in a very short and brief manner.

(1) *The Vedaprakāśa :* This chapter commences with the traditional benedictory verses (*namanaślokas*). The verses 4th to 6th are historically very very important as three enlightened British Political Agents, viz. Captain J. D. Cunningham, Major Hinderley and Lancelot Wilkinson-who contributed their mite to the establishment, growth and prosperity of the Sanskrit Mahavidyalaya at Shihore in the Gwalior State of M.P.—are referred to reverentially by our author. Then he describes the details about his forefathers, their scholarship and the caste to which he bolongs, viz, Nagar Brahmins. He refers to two Muslim scholars, viz. Muhammad Nawaz and Saiyuddin and especially says in

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

verse 14 that he is composing this *Kalandikāprakāśa* in brief for the understanding of the novices in the field. Then in verses 15-17, he dilates on the importance of *Vidyā*-Knowledge-and the benefits accruing from its study and mastery. From verse 18, the author so to say starts the real treatment of the work proper. He says 18 branches of learning have been described by the traditionalists. (*Aṅgāni vedāścatvāro mīmāṁsā nyāyavistaraḥ/ Dharmaśāstram purāṇam ca vidyā hyetāścaturdaśa // Āyurvedo dhanurvedo gāndharvaśceti te trayaḥ / Arthaśāstram caturtham tu vidyā hyaṣṭādaśaiva tu //*). But, he does not fail to refer to the other opinion about the number of *vidyās* viz. 14 only, barring the four Upavedas (vs. 19). Then he discusses the nature and the division of the Vedas (vs. 20-21). Vs. 22 describes the divisions of the Brāhmaṇas. Vs. 23-24 deal with another principle of the division of the Vedas, based on *Artha* (meaning), and *Karma* (action, activity connected with it). Verses 26-27 conclude the treatment of the Vedas by giving the details of the various recensions of the Vedas and here ends the first chapter known as the Light on the Vedas (*Vedaprakāśa*).

(2) *The Ṣaḍaṅgaprakāśa:* As the title suggests, this chapter is devoted to a detailed description of the Six Limbs of the Vedas—the Auxiliary Literature meant for equipping ourselves with the basic knowledge of the necessary intellectual background-basis—for the correct understanding or comprehension of the Vedas and their import. Vs. 2 enumerates the six limbs which are discussed in the following order. (1) *Śikṣā*-Science of Pronunciation. (2) *Vyākaraṇa*-Grammar. (3) *Nirukta*-Etymology. (4) *Chandas*-Prosody. (5) *Jyotiṣa*-Astronomy and (6) *Kalpa*-Rituals. The 2nd verse enumerates the six limbs, four *Upāṅgas*, viz. Purāṇas, Dharmaśāstra, Pūrva-mīmāṁsā and Uttaramīmāṁsā and the four subordinate Upavedas, viz. *Āyurveda* (Medicine), *Dhanurveda* (Military Science), *Gāndharvaveda* (Music) and *Arthaśāstra*, inclusive of *Sthāpatyaśāstra*-Mechanics, corresponding to the four Vedas, viz. *Ṛgveda, Yajurveda, Sāmaveda* and *Artharvaveda* respectively.

(1) The treatment of this class of Auxiliary literature starts with *Śikṣā* –the science of correct Pronunciation or Phonetics, giving instructions for the proper articulation of words.

(2) *Vyākaraṇa*—After comprehending the *akṣara* and *pāṭha* through the *Śikṣā*, the study of *Vyākaraṇa* is necessary to know the correct and incorrect nature of the words. This *śāstra* is divided into two categores, viz. *Śābdika* and *Ārthika*, dealing respectively with words and their meanings. (vs. 4). The 5th verse describes the connotation of the word *Śābdikā Vyākaraṇa*, thus – Verbs/ roots, Kṛdanta, Subanta, Samāsa, Taddhita, Liṅgas, Nipātas and Sandhis. The 6th verse discusses the *Ārthika-vyākaraṇa*, thus—Lakāras, Kārakas and the five *vṛttis*, viz. Kṛt, Taddhita, Samāsa, Ekaśeṣa and Sanādyanta.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The speciality of our author is the amount of information he supplies by way of the enumeration of the names of the scholars and their works, bearing on a particular subject. This clearly indicates his wide range of reading of treatises dealing with a specific śāstra and his acquaintance with the latest developments in that śāstra.

(3) *Nirukta*—Etymology or the Science of the Derivation of Words.

After knowing the *padas* or the components of a sentence through vyākaraṇa, our author goes on to the treatment of *Vākya*, i.e. sentence and gives three pre-requisites of *vākya*, viz. *Ākāṅkṣā*, *Yogyatā* and *Sannidhi*. *Nirukta* is alternatively known as *Kośa* also.

(4) *Chandas*-Prosody

Since these branches of learning are couched in some metres, the author discusses the science of metres (vs. 8). The technical terms like *Mātrā*, *Gaṇa*, *Varṇa*, *Vṛtta* etc. with their varities or sub divisions are described in details. At the end of this discussion, the author says that some other details can be had from his other work, named *Chandaḥprakāśa*—dealing exhaustively with this science and its peculirities.

(5) *Jyotiṣa*-Astronomy/Astrology.

In order to determine the auspicious period for the performance of the duties enjoined by the Vedas, it is absolutely very essential to have (and develop) a science that helps us understand the proper times for our activities. This need was fulfilled by the science of *Jyotiṣa*—primarily dealing with astronomy (*Grahagaṇita*), but, later on also covering the astrological aspects to such an extent that now-a-days, *Jyotiṣa* is almost understood as astrology (*Phalajyotiṣa*).

Jyotiṣa is divided into three *Skandhas*, viz. *Saṁhitā*, *Horā* and *Gaṇita* (vs. 9). The *Saṁhita-skandha* deals with Utpāta, Grahācarā, Gocara, Muhūrta, Śakuna, Varṣa, Artha etc. In verse 10, the author deals with the description of the *Saṁhitā-skandha*, which consists of Utpāta etc. enumerated above. As usual, at the end of this topic, the author mentions works that describe these aspects and specifically says that his own work, viz. *Jyotiṣaprakāśa* be seen for the brief account of the different topics coming under the purview of the *Saṁhitā-skandha*. In verses 15-17, he describes *Horāskandha* with its four divisions, viz. Kerala, Ramla or Ramala, Kāla and Svara and ends the discussion with the mention of certain important works bearing on these topics.

The last *Skandha*, viz. *Gaṇita*, is a very long section consisting of 12 verses (18-29). It deals extensively with such topics as : the two-fold main division of *Gaṇita*, viz. *Aṅga* and *Aṅgī*, the five kinds of *Aṅgas*, viz. Pāṭigaṇita, Bījagaṇita, Trikoṇamiti, Lāgratamam and Rekhāgaṇita and their divisions, by giving quotations from Sanskrit works such as *Śiromaṇi*, *Vāsanāvārtika* of Vṛddha Gārgya,

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Sidhāntasundara, *Āryabhaṭa* as well as his own verses by specifically saying, "*Padyatrayam mamaiva*". During the course of this long treatment, he deals briefly with other topics of *Jyotiṣa* such as *Saṁsthitiḥ* (=*Kakṣakramaḥ*), *Mitiḥ* (= *Parimāṇam*), *Paridhi Grahagati* (of six types), *Candrasṛṅgonnati*, *Krāntikṣetra*, *Akṣakṣetra* etc. As usual, this treatment comes to an end with the enumeration of the names of authors and works on *Siddhānta*. Then are briefly discussed the *Tantrasvarūpa*, *Karaṇasvarūpa* and *Sāraṇīsvarūpa* and the author refers to his *Jyotiṣaprabodha* and says that he has dealt with Śakas in his work. Afterwards, the author names some works from these categories that describe these things. Here ends the treatment of the *Jyotiṣa-śāstra*.

(6) *Kalpa*-Rituals (verses 30-35).

This is that branch of knowledge which indicates the ways of performing religious rites enjoined in the Vedas. Then the *Kalpa* is divided into two types, viz. *Śrauta* and *Smārta*-having 3 and 2 types respectively. (vs. 31). Verse 32 describes the topic coming under *Kalpa* with the sub-divisions such as *Utpatti*, *Āpti*, *Vikṛti* and *Sanskṛti* (of *Guṇakarma*) and *Aṅga* and *Pradhāna* (of *Artha-karma*). Vs. 33 describes *Smārta Karma* with its three kinds, viz. *Iṣṭam*, *Pūrtam* and *Āhūtam*. Vs. 34 describes the five types of *Karma*, viz. *Nitya*, *Naimittika*, *Kāmya*, *Prāyaścitta* and *Upāsanā*. This topic ends with vs. 35 which says that all other varities of *Karma* can be included in these five *Karmas* only. As usual, the section ends with the enumeration of works dealing with these various topics.

Here ends the second *Prakāśa*, dealing with the Six Limbs of the Vedas.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

REVIEWS

On Living in a Revolution and other Essays by M. N. SRINIVAS, published by Oxford University Press, Delhi, 1992, pp. xi + 209; Price Rs. 225/-.

Professor Dr. M. N. Srinivas is an eminent sociologist and an author of several publications. It is a pleasure to welcome the present publication under review containing the following ten essays with an additional chapter entitled "Introduction" (pp. 1-12) written over a period of twenty-nine years from 1962-1991:—

(1) On Living in a Revolution (pp. 13-29), which gives the title to the book, (2) Nation-building in Independent India (pp. 30-58); (3) The Caste-System and Its Future (pp. 59-75); (4) The Dual Culture of Independent India (pp. 76-91); (5) Science, Technology and Rural Development in India (pp. 92-108); (6) Changing Institutions and Values in Modern India (pp. 109-121); (7) Social Significance of Religion in India (pp. 122-131); (8) Studying One's Own Culture: Some Thoughts (pp. 132-150); (9) The Development of Sociology and Social Anthropology in India (with M. N. Panini), (pp. 151-188); (10) My Baroda-Days (pp. 189-203).

The text of these essays is followed by a useful "Index" (pp. 204-209), while it is prefixed by a "Preface" (pp. ix-x) and "Acknowledgements" (p. xi).

"The first six essays, in fact, are concerned directly or indirectly, with one or other dimensions of culture and social change. The seventh essay deals with the social significance of religion in India.....The eighth article contains," as the author puts, "my latest reflections on the theme." (Preface, p, ix). The ninth essay was "written to meet the exigencies of teaching and it has been included as it seems to continue to fulfil a pedagogical need" (Preface, p. ix). "The ninth (this is to be read as "*tenth*") paper is an autobiographical piece giving a brief account," as the author writes, "of my role as teacher in the M. S. University of Baroda during the years 1951-9." (Preface, p. ix). The author states that the two essays *viz.* "The Development of Sociology and Social Anthropology India" and "Studying One's Own Culture: Some Thoughts" were written for non-sociologists (Introduction p. 1). "The Acknowledgements" (p. ix) make it clear that the abovegoing essays have been published earlier elsewhere and they are collected here in this volume, hence comments/remarks are not necessary.

Journal of the Oriental Institute, Vol. 44, Nos. 1-4, Sept. 1994-June, 1995 Issue, pp. 211-224.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

I find that I have a special interest in the last essay *viz.* "My Baroda Days" [since it appeared in the Journal of the Maharaja Sayajirao University, Vol. XXX, No. 2, 1981,—The Silver Jubilee Issue (Social Science)], as it pictures some event/occasions/chapters in the history of the MSU in its infancy and of the Department of Sociology as well. It was at that time that I had joined the MSU as Tutor in the Department of Sanskrit then—and now-the Department of Sanskrit, Pali & Prakrit—, in the Faculty of Arts, somewhere, around the time when Professor Dr. M. N. Srinivas joined the MSU as Professor and Head of the Department of Sociology—say as a founder of the Department of Sociology. He used to sit in Room No. 2 (adjacent then to the Dean's Room) and I used to sit in Room No. 5 (the room of the late Dr. S. S. Bhave, the then Head of the Department of Sanskrit) with other collegues of the Department. Continuing my studies further I had, then, also registered my self for the M. A. Course in the Department of Sanskrit, Faculty of Arts. As a founder-teacher of the Department of Sociology Professor Dr. Srinivas had to start the teaching of the B.A. and M A. classes. Initially he could not arrange for the teaching of Sociology Entire (i.e. Eight papers—course) at the M.A. level, because of the shortage of the teaching staff then and so he started the teaching of Sociology Subordinate (i.e. two papers—course) and as a group with four papers at the M.A. level. It is enlivening to read the names of the students of Department in the early years, who offered more than two papers, i.e. other than the Subordinate Course and also of the researchers for the Ph.D. degree in the Department. It is surprising that the Professor is oblivious in this entire essay of the Subordinate Course and the names of some of the students who offered Sociology Subordinate as a subject with their Principal subject, which was naturally different, when they belonged to the foundation/initial batchesor early batches. This lacuna seems to create a lacuna in the account of the early history of the Department. It is quite obvious that these students cannot make their special contribution to the sociological/social anthropological thought; as a student with Sociology Entire would do; but they are in all likelihood to carry the impact of the subordinate group consciously or unconsciously on the study of the subject of the Principal subject whenever the opportunity permits. I hope and pray to the learned Professor, who was my teacher for my subordinate subject, *i.e.* two papers in Sociology with my Principal Subject Sanskrit for the M.A. Examination of the MSU (1951-53), will magnanimously pardon me for this *avinaya* shown here.

The book is neatly printed with a nice get up. The author—my teacher—, and the publisher deserve our hearty congratulations for bringing out this valuable publication, because such publications have their own utility and importance in the sense that papers published in various journals over years by a scholar are easily available to a reader in a single volume or in a series of volumes as the

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

case may be. Let me conclude this review with an earnest hope that we have more publications from the learned pen of Professor Dr. M. N. Srinivas in the years to come.

Vadodara

S. G. KANTAWALA

An Encyclopaedic Dictionary on Historical Principles, Volume Five, Part Two, edited by Dr. S. D. JOSHI, General Editor, pp. iv + 2607 to 2686; published by Deccan College Post graduate and Research Institute, Poona-6, India, 1994-1995; Price: Not mentioned.

The Part under review is in continuation of the Part I of the Volume V. The preceding Volumes and Parts Thereof are reviewed in the various issues of this Journal, *viz.* Vol. XXXII, Nos. 3-4 March-June, 1983 (November, 1983), pp. 343-345; Vol. XLI, Nos. 3-4, March-June, 1992 (March, 1994), pp 382-383 and Vol. XLIII, Nos. 1-2, September-December, 1993 (August, 1995), p. 125. The Vol. V, Part I has the vocable अनिष्टोपनिपात (*aniṣṭopanipāta*) as its last entry. The present Part, i.e. Vol. V, Part II begins with the Vocable अनिष्टोपपत्ति (*aniṣṭopapatti*) and ends with the Vocable अनुगताकारावगाहित्व (*anugatākārāvagāhitva*). We are happy to note that the promise of the regular annual publication of the instalment of this Dictionary (*vide* General Editor's Note to Vol. III, No. 2) is kept up and hence Dr. Joshi and his team deserve our hearty congratulations and we hope and wish that the promise will be kept in the years to come.

As the part under review has no preface or a note, it is assumed that there is no change in the principles and norms enunciated earlier; hence there is nothing to comment but to commend. Like the earlier parts of the different Volumes the Part under review is printed neatly and decently and we look forward for the regular publication of the further parts/Volumes of this Dictionary,—a monumental project, in the years to come.

Vadodara

S. G. KANTAWALA

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

An Evaluation of the Vedantic Critique of Buddhism, by GREGORY J. DARLING, pub. Motilal Banarsidass, Delhi, 1987, pp. i-xvi + 1-393; Price : Rs. 175/-.

The work under review represents an attempt to compare the criticism of Buddhism made in the interpretations of Shri Shankaracharya, Shri Ramanujacharya and Shri Madhvacharya on the *Brahmasūtras*, II. 2, 18-32, in all fifteen sutras which deal with the refutation of the Buddhistic doctrines.

The book is divided into two parts. The first part deals with the introductory back-ground of the main study, and comprises of the critical study of the text of the *Brahmasūtras*, summary of the philosophical positions of the above-mentioned three main commentators and the positions of the Buddhist realists, Vijñānavadins and the logicians and the Mādhyamikas. The second part proceeds aphorismwise to study the three commentators' criticism of Buddhist position, as contained in the aphorisms of the *Brahmasūtras*.

The study is objective and authentic as it relies on the actual text concerned with the problem.

In the attempt to compare the critique of Buddhist schools' position made by the three commentators, it is found that " Buddhist positions were often distorted out of ignorance or deliberate intent and that the Vedāntic commentators proceeded to build their refutations of Buddhism on the basis of incorrect assumptions," (p. 371). The author further states : " In any case, however, it may be concluded that Buddhist positions have not been portrayed correctly in the Vedāntic commentaries to the *Brahmasūtra* ", (Ibid).

It is, indeed, difficult not to accept the conclusion of the author, as it is arrived at through detailed, critical study and thorough objectivity. We may, on our part surmise on the basis of his inescapable conclusion that the Buddha, rather his followers, were wrong in disowning the traditional methods of meditation and their efficacy in bringing about *nirvāṇa* and Shri Shankaracharya was wrong in not recognizing the *Nirguṇa Nirviśeṣa* Brahman in the Shūnya of the Buddhism.

Vadodara

R. T. VYAS

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Natural Science of the Ancient Hindus, by SURENDRANATH DASGUPTA, Pub.; Indian Council of Philosophical Research and Motilal Banarsidass, Delhi, 1987, pp. i-x + 1-99, Price : Rs. 50/-.

The work under review is second in the ICPR Series in Philosophy of Natural and Social Sciences under the general editorship of Debiprasad Chattopadhyaya. This is very important as it deals with the main features of conflicting theories of matter, motion and cosmic evolution or natural changes held by different ancient schools of philosophy—Hindu, Buddhist and Jain. It is based on the unpublished papers of one of the foremost philosophers of modern India. In brief outline, the work provides a comparative survey of Western thought in ancient and modern times. It also touches the points of similarity and difference between the Indian and Western approaches. According to the author, the introduction of soul by the ancient thinkers of India, from the organic stage of evolution marks the beginning of a new epoch in the theory of natural evolution. The soul is an actionless and passionless entity for the enjoyment and liberation of which the whole field of matter and motion rotates in different lines. Such ideas of the ancient Indian thinkers were not mere guesses but were rigourous deductions from definite systems of close and systematic reasoning.

The appendix deals with the *Sāṅkhya*—theory of *tanmātrās*, that are described as infra-atomic particles charged with specific potential energy that are responsible for the orderly cosmic evolution. The index enriches the work from the viewpoint of academic value.

Vadodara R. T. VYAS

Renunciation in Hinduism : A Medieval Debate, Vol.—I, *The Debate and the Advaita Argument*, Vol.—II *The Visistadvaita Argument*, by PATRICK OLIVELLE, Vienna, 1986, pp. Vol.—I, 1-156, Vol.—II, 1-193, Price-Not Mentioned.

These two volumes deal with one important theme, namely, renunciation in Hinduism which is an ancient tradition but certain doctrinal and practical points lateron raised a debate regarding the necessity of emblems which a renouncer should adopt, their number and other related issues. They form nos. XIII and XIV in the series known as "Publications of the De Nobili Research Library," edited by Gerhard Oberhammer, Institute For Indology, University of Vienna.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The whole subject-matter is divided into three parts Part one is concerned with the debate and the description of the Advaita and Visistadvaita texts involved in it. The author has selected four Advaita works and four Visistadvaita works which deal with the details of the central theme of renunciation. The author himself has critically edited some of these works and he has given a faithful English translation of all of them.

His approach is objective and he takes all pains to clarify the complex issues implicated in the debate. His statements are authentic as they are based directly on the ancient and medieval texts.

The work makes an interesting and enlightening reading for those who are intent on knowing the real nature of renunciation which is claimed to bestow enlightenment and freedom from all suffering for good. The three indexes, I, "Alphabetical Index of Quotations," II, "Systematic Index of Quotations" and III, "Index of Sanskrit Technical Terms" enhance the research value of the work.

Vadodara R. T. VYAS

Siva Temple and Temple Rituals, edited by Dr. S. S. Janaki, pub. : The Kuppuswami Shastri Research Institute, Madras, 1988, pp. i-xxvi + 1-208, Price : Rs. 50/- (in India) and $ 8/- (in foreign countries).

The work under review contains nine research papers both in English and Tamil printed at a seminar on "Śiva Temple and Temple Rituals", held on 19th June, 1983, at the Kuppuswami Shastri Research Institute, in which well-known scholars of Śaivism, sthapatis and specialists in the field of temple-construction and temple-ritual from India and abroad participated.

The papers deal with different aspects of temple-structure, symbolism and the ritual procedures adopted in Śiva-temples, following the guidelines and norms laid down in Śaiva āgamic texts, which are the repositories of the ancient tāntric elements which when combined with symbolic acts of worship help to create a divine influence that permeates the ambient surrounding and the people living therein. The several illustrations and diagrams help easy understanding of the complex problems involved in the rich ritual procedures.

The work is useful to the students and scholars working in the field of temple-structures and rituals.

Vadodara, R. T. VYAS

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

India and Europe: An Essay In Understanding, by WILHELM HALBFASS, Pub: State University of New York Press, Albany, 1988, pp. i-xvi + 1-604, Price: Not mentioned.

The work under review is an English translation of the original German book published in 1981, entitled "*Indien und Europa: Perspektiven Ihrer Geistigen Begegnung.*" This present English edition has been thoroughly revised and updated and much matter has been added, although nothing is withdrawn or basically altered. Its original European background and its approach to India as being Committed to Certain Continental European ways of thinking, have been meticulously preserved. It seeks to explore the intellectual encounter of India and the West from pre-Alexandrian antiquity to the present times. It deals with India's role in European philosophic thought and similarly the impact of European philosophy on Indian thought. It covers many periods of time and development of various cultures with a profound grasp of subjects and problems involved. It represents an interpretive tradition started by Hegel, Heidegger, A. Schopenhauer and E. Husserl. It is very useful for general reading as any one will be able to appreciate the attempt of the author in explaining in detail the attitudes and problems that are exotic for the European philosophical tradition, as he is a scholar who is equally at home in both Indian and Western philosophical thought.

The main thrust of the work becomes evident in the last paragraph of the book which reads: "For Indians as well as Europeans, the "Europeanization of the earth" continues to be inescapable and irreversible. For this very reason, ancient Indian thought, in its unassimilable, non-actualizable, yet intensely meaningful distance and otherness, is not obsolete."

It is necessary to point out that the author's characterization of ancient Indian thought as "unassimilable and non-actualizable" seems to be a premature conclusion for several modern Indian sages and saints have indeed assimilated and actualized it in their lives and many European scholars and thinkers have been able to appreciate this fact of perennial vitality of ancient Indian philosophical thought.

The index appended at the end of the work enriches it academically for students and scholars.

Vadodara R. T. VYAS

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Sacrifice in India : Concept and revolution, Dr. (Mrs.) Sindhu S. Dange, Vivek Publications, Aligarh, 1987, pp. xvi + 218, Price Rs. 150/-.

This small volume contains a collection of 26 papers presented and discussed at the U.G.C. Seminar held on March 3-5, 1986. The seminar was organised by Dr. Mrs. Sindhu S. Dange, the Head of the Department of Sanskrit, University of Bombay.

The concepts about sacrifice in India as well as their evolution and changes are gleaned through the literature—Vedic, Pauranic and Non-Vedic. They could be examined through the ideas about sacrifice in the oral tradition. For chronology and spread of the practice of sacrifice, archaeological data from the excavations as well as epigraphical and numismatic sources are equally important. Sacrifices are practised even to this day in different parts of the country. Their examination also helps one in understanding the evolution and changes in the concepts of sacrifices. Significantly all these aspects are covered in this well-edited publication.

It is noted in the *Prāyaṇīya* that " sacrifice in one form or the other has been a dominating note practically of all cultures " (p. viii). To support this broad based significant statement, for comparative study, Buddhist, Jain, Zorastrian and Christian ideas are represented in different papers. If the addition of Islamic nations would have been made by a paper, the value of this volume would have been enhanced.

The sacrifices were undertaken for *Nitya*, *Naimittika*, *Kāvya* and *Prāyaścitta* purposes as noted on p. 25. These obligatory or regular, that is *Nitya* incidental or for specific *Naimittika*, optional or meant for fulfilling a variety of objectives, *Kāvya* and expiatory i.e. *Prāyaścitta*, sacrifices cover the whole gamut of human activity. It, therefore, would include different forms and practices of sacrifices. They are well represented in this volume in which Śrauta, Gṛhya and those discussed in the Smṛtis as well as Epics are discussed, to give a good idea of the changing aspects of the *Dravya*s from the animal and vegetable kingdom as well as the deities or *Devatā*s that were propitiated, with the *tyāga* in the form of *Dāna* and *Dakṣiṇā*.

The conceptual evolution from the gross *dravya* to its symbolic representation, and the idea of sacrifice as the whole universal activities as developed in the *Bhagavad Gītā* and the man's life as a performance of the sacrifice as discussed in the *Chhāndogya Upaniṣad* enhances the value of the Publication.

The comparative studies of the Jains and the Buddhist indicate their opposition to the rituals and the types of offerings, but the concept of *yajña* or sacrifice is accepted by them. The same condition is noticed with zorostrianism

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

and Christianity. These conditions are expressed as "The practice of sacrifice is common to almost all the religious traditions of the world, for, in every religion, an attempt has been made to maintain a link with the other unseen world" (p. 67).

Similarly, the archaeological studies, published in this collection, are significant. With enough evidence from chaleolithic sites of Indus civilization, the practice seems to be in existence for atleast four to five thousand years. It indicates that in this culture Vedic practices were in existence. It is a proper notion to reevaluate the cultural concept of Indus culture as Prevedic to the idea that in this culture, Vedic system was also an important element, and therefore, the periodic nomenclature be revised. It could be pointed out that archaeological studies of epigraphical and numismatic data have revealed the remains of the evidence of practice of sacrifice. The excavations have indicated the construction of sacrificial alters. They give ample evidence of their continuity. The modern practices in Orissa, Kerala and among the rumdas that are noted in this collection and other references are evidences of the continuity and changes in the concepts of sacrifices.

It may, however, be pointed out that the effort by U. N. Dhal of equating the suffix '*Nātha*' in Jaggannāth with the Jains rests on weak foundations because of the existence of Siddhas and Nāthas as well as the Nāthayogīs in Eastern India. Moreover, the iconography of the images also contradicts the idea. The equation of *Mahāprasāda* with *kaivalya* i e. liberation seems to be of doubtful value. *Prasāda* is usually the remnants of the *yajña* and are distributed principally for consumption, so *Kaivalya* is nearer to the Sanskrit word *Kaval* which is a morsel of food.

This small volume is a wel-come addition to the literature on sacrifice.

Vadodara R. N. MEHTA

Saṃvāda Edited by M. P. REGE, DAYA KRISHNA, R. C. DVIVEDI and MUKUNDA LATH; Published by Indian Council of Philosophical Research in association with Motilal Banarsidass Publishers Pvt. Ltd., Delhi, 1991, Price Rs. 200; pp. xlviii + 221.

Present book is an outcome of a Seminar organised in Pune in 1986 by Indian Council of Philosophical Research on the subject of 'Theory of knowledged' held in Nyāya philosophy in India and in Russellian philosophy in contemporary western thought. In the field of Nyāya philosophy its view of

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

knowledge has been successfully put forward and ably argued by Late Prof. Badrinath Shukla (He passed away in 1988). The eminent participants in the discussion are Prof. Daya Krishna, Prof. Vishvambhar Pahi, Prof Kelkar, Prof. K. J. Shah, Shri Pandurangi, Pandit Suryanarayan Shashtri, Prof. Shivjeevan Bhattacharya, Prof. S. S. Dixit, Prof. S. R. Bhatt, V. N. Jha and Shri Nivas Shashtri Iyengar.

The problem centres round the view held largely in his earlier career to the effect that basic unit of knowledge is fundamentally ' Proposition '. Sentence is expressed in proposition and without it no knowledge is strictly speaking worthy of speaking and communication. It is a ' fact ' which is largely expressed in proposition. For example, ' Socrates is a wise person ' here, Socrates is an individual expression whereas ' Wise person ' is a universal quality. It may be noted here it is the singular name and expression which is taken into consideration. Similarly in Indian philosophy and Nyāya in particular it is the singular statement which is taken into consideration such as ' *Chitram Gacchati* ', ' *Ghatam pittah* '. In case of Nyāya philosophy it is not necessary to express it in a strict subject-predicate form of proposition. Knowledge is Possible without its translation into form of proposition. In Russellian thought it was thought that form of proposition is required to be formulated. As a result it was thought since the days of Socrates that ' concept ' is very much necessary for articulati on of knowledge. This belief in conceptual knowledge has been carried forward.

Of course in recent Freign school there is an emphasis on ' Thought ' and its expression in symbols. So later Russell has thought differently. However the model has been taken for granted by the participants, Prof. Shukla in particular. In Nyāya the copula ' Is ' does not stand for ' Existence '. ' Asti ' does not stand for actual existence. This is why ' Sky-flower ' can become the subject of knowledge. It is related with an argument of ' *Āshraya Asiddha* ' where the subject of discussion is very much doubted. Here there is an interesting topic raised by Indian thinkers and participants to the effect whether there could be knowledge of falsity and erroneous object. Can one ' know ' *Ākāś-kusum* at all ? In Indian thought in general it is held that this is ' *khyati* ' and it is false knowledge attained by either commission or omission. Therefore it is not possible. However it is possible to think and argue about it.

In Indian thought there are three distinctions which are made such as *Vākya*, *Vāchyārtha* and *Shabdabodha* or *Vākyabodha*. This shows that it is proper to take into consideration the meaning (*Artha*) of *pada* or thing or individual. This is why in *Vaiśeṣika* philosophy it is ' *padārtha* ' which is the basic unit of existence. The process of knowledge consists of the factors such as knower, object and the instruments of cognition. Both in Buddhist thought and in Nyāya the datum of ' *Sāmānya Lakshaṇa* ' is taken into account and

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

knowledge of general object, essence of class and universal existence are accepted as possible species of knowledge. This is of course doubted in western philosophy. Russell had believed in such a universal knowledge and held in his earlier book '*Problems of Philosophy*' in 1914 he had held this view. In Indian thought it is arrived at by employing the methods of *Anvaya* and *Vyatirek* and joint method of *anvayavyatirek*. The chapter on *Vyāpti* in Nyāya shows that knowledge of 'Universal truth' is obtained by association of quality with the object both by positive and negative methods. Moreover, Nyāya insists on invariable experience related with qualities of objects as subject and predicate. Here care is also taken about conditions of *vyāpti* and causes leading to building up of the generalised character. In Russellian Logic there is no special mention of universal proposition whether it is necessary to express it in a 'Proposition.' Of course it is symbolised in modern symbolic logic. However, modern symbolisation shows that it is not possible to predict about the future cases from present association and relationship between qualities. It is a probable generalisation. Prof. Daya Krishna raises this issue and he thinks that both the positions in logic regarding expression by proposition do not adequately attend to this problem of universal generalisation.

The discussion among the participants is done in both the languages Sanskrit as well as in English. It is ably done by Pandits such as M. P. Rege, Prof. Arindam Chakrabarty and Prof. Badrinath Shukla It is for the first time that such an illustrious attempt is made in the country to invite Pandits and scholars of both the traditions, they are invited to meet and discuss concrete Indian and Western philosophical problems in a seminar. In the discussion Prof. S. R. Bhatt has drawn the notice of Scholars to Buddhist contribution to the problem of Logical generalisation and expression. It is true that the principle of momentariness is an obstacle in establishing identity and generalisation of qualities on permanent basis. He points out the principles of '*Svalakshaṇa*' as well as to the principle of '*Apoha*' which distinctly show the way to build up the subject of the logical proposition as well as the negative character lying implicitly in inductive search of truth and universal principle. In this connection the view of '*Jāti*' evolved by Nyāya thinkers is equally valuable in logical thought. When an individual such as 'Devadatta' is thought then it is natural to argue that there are many stages of development of individual such as childhood, adolescent and meturity. In this context '*Jāti*' is a significant postulate helping the thinker in arriving at a fixed name and individual.

Of course complexity is natural to such concept but in case of broad generalised thought this is necessary step. Here it may be noted that the term 'knowledge' involves 'awareness' and Indian thinkers have paid important attention to the quality of consciousness in case of cognitive character. At times it is stated that man 'knows that he knows.' This would lead Mīmāṅsaka to

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

evolve a principle of self implicit in knowing awareness. This is not recognised by western logicians as logicians are not taking a concrete situation into account. In west logic has been largely studied in an abstract manner. Therein such concrete problem of 'awareness' is not taken into cognizance. There is an interesting discussion between *Naiyayikas* and *Mimansakas* as regards the issue of eternity of 'Sound.' As it is known that according to Nyāya, sound is non-eternal whereas according to *Mīmāñsakas* 'sound is eternal.' Here it is argued by Prof. Shukla that starting point itself is significant. Sound is produced by somebody and that X is imperfect therefore it cannot be eternal. Sound is a physical property and therefore it is finite. Whereas in case of *Mīmāñsakas* sound is supposed to be of the origin of supernatural reality. This is why Vedic authority is supposed to be unquestionable for *Mīmāñsakas*. The major premise of the thinker is a significant and the disagreement for the two thinkers can be understood in the basic approach to the problem.

There is a serious attempt on the part of these participants to think on the basic issues of logic and metaphysics in both the traditions. One may take illustrations of the issue of 'meaning' and 'fact' as discussed in contemporary philosophy. As it was said in the beginning that Frege pointed out in contemporary thought that 'thought' is both psychological as well as ideative that is 'conceptual' in character. Following this, Husserl in contemporary times took up the problem of meaning and evolved the principle of 'intentionality'. This is taken into consideration by participants and in case of '*vāchyārtha*' '*vyaṅga*' and '*lakshaṇā*', this point has been referred to. Secondly 'fact' is too analysed and the import of 'event', 'expression' and 'state of affairs' is shown in detail. From empirical standpoint this is a valuable exercise and it shows how much well-versed *Naiyāyikas* are although the darshan is quite old. *Navya-Naiyāyikas* also ponder over the issue of meaning and the problem of definition of truth from linguistic point of view.

Discussion in the seminar is very much valuable and especially carried in Indian context, it throws significant light on present logical studies both in east as well as in the west. The book is indeed an asset for thinkers who study traditional as well as modern philosophical problems.

Baroda.

H. M. JOSHI

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Hanumān In The Rāmāyaṇa of Vālmīki And The Rāmacaritamānasa of Tulasī Dāsa by CATHERINE LUDVIK, Published by Motilal Banarsidass publishers Pvt. Ltd., Delhi, 1994, pp. i-xiii + 1-157 Price (Cloth bound) : Rs. 140/-; (Paper bound) : Rs. 85/-.

The authoress has provided a very fine comparative and critical study of the character of Hanumān as depicted in Vālmīki's Rāmāyaṇa as well as in the *Rāmacaritamānasa* of Tulasī As aptly stated by the authoress in the Introduction p. 1 she has shown the development of Hanumān's character within the *Vālmīki Rāmāyaṇa* and also between that of the *Vālmīki Rāmāyaṇa* and the *Rāmacaritamānasa* and also as perceived by Tulasī.

At the outset the learned authoress has clearly stated in the Introduction p. 2 the three points of view regarding the development of Hanumān's character which should be borne in mind. These are a historical, a symbolical and a theological points of view. Jacobi's view bringing out parallelism between Hanumān and Indra is aptly taken note of on p. 6. Moreover references are given to the comparisons with characters outside of the Hindu world in the same place. On pp. 9-10 of the Introduction the authoress has mentioned all the important works which have contributed more or less to the development of Hanumān's characterization. The four new characteristics acquired by Hanumān in the medieval Rāmāyaṇa literature as detected by Dr. Bulcke are noted and logically explained in the Introduction on pp. 10-13.

The following remark made on p. 37: " In both texts this (Hanumān's Reminder to Sugrīva) scene displays Āñjaneya's vigilance, perception and loyalty to Sugrīva " is pertinent. On p. 38 it is correctly pointed out that in the *Vālmiki Rāmāyaṇa* Hanumān's reminder is motivated by fear, whereas in the *Rāmacaritamānasa* it is inspired by love (for Rāma as well as Sugrīva). On p. 51 it is rightly remarked that Vālmīki's Hanumān performs the right action at the right time in consonance with duty (*Dharma*), in the *Mānasa* the stress shifts from duty to devotion. On p. 55 Hanumān's persuasion of Aṅgada as depicted in the *Vālmīki Rāmāyaṇa* is noted wherein Hanumān's employing all the four means viz. *Sāma, dāma, bheda* and *daṇḍa* is mentioned. On p. 73 four alternative explanations are stated for gods' sending surasā to obstruct Hanumān's leap and it is aptly shown that according to *Adhyātma Rāmāyaṇa* the gods doubted Hanumān's abilities to fulfil the mission, while according to Tulasī it was to reveal Hanumān's greatness and thereby to demonstrate that he truely was perfectly fit for the task. The other two explanations were that the gods had confidence in Hanumān but they desired to sharpen their instrument and that out of concern for him they wanted to give him advance warning of the nature of the coming obstacles. The observation that Vālmīki might have any or all of the above mentioned explanations in mind is quite true. As regards the scene of the recognition of Sītā by Hanumān as found in both the works it is found that its analysis given on p. 88 is thorough. It is appropriately observed that " While

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Vālmīki focuses on her sorrow, Tulasī concentrates on the cause thereof, her *bhakti*." On p. 99 it is convincingly stated that "As the two Sītās show different symptoms and express different priorities (*dharma* versus *viraha bhakti*), Hanumān must apply two different remedies in accordance with the given situations. While in the Mānasa he must comfort Vaidehī primarily at the emotional level and only secondarily at the logical level, in the *Vālmīki Rāmāyaṇa*, the latter comes to the forefront." On p. 132 the incident of the bringing of the Medicinal Herbs by Hanumān in both the works is critically analyzed. On p. 135 it is rightly observed as follows. "There is a clear change of position from the ideal saciva to the ideal bhakta, a substitution of human motives for spiritual ones, and a shift in emphasis from *dharma* to *bhakti*".

The authoress deserves congratulations for providing a thoroughgoing study of the above noted topic and for putting it before the world of scholars.

Vadodara B. N. BHATT

Storytellers, Saints and Scoundrels, Folk narrative in Hindu Religious Teaching, by KIRIN NARAYAN, published by Motilal Banarsidass, Publishers Private Limited, Delhi, First Indian Edition, 1992, pp. xiii + 283, Price Rs. 180/-.

The book under review is an outcome of minute observation, with personal association of the author, with a *svāmī*, namely *Svāmī* Sarasvatī of Nasik, then living in an *āśrama*, near Saptaśṛṅgī. After the preliminary pages, containing the Preface, Acknowledgements and a note on transliteration, the author introduces the book at the outset and then classifies it under three main heads (1) Orientation, (2) Storytelling occasions, (3) Conclusions, each one again subdivided into several smaller units of totally, eleven chapters. The book is concluded with an epilogue, followed by two appendices, (1) Containing glossary of commonly used Hindi terms and (2) Appendix supplying a map of India. Thereafter some copious notes, exhaustive Bibliography and a useful general Index are presented. An attractive photograph of the *svāmījī*, sitting with a box of *kumkum*, waiting to receive visitors is printed on the coverpage.

The keen sense of observation, incessant efforts to understand the workings of Indian mind and *sādhus* are reflected in the account of various meetings of the author with the *svāmījī*. The author has made survey of teachings of *svāmījī* on several aspects of human life.

A great number of *sādhus*, *svāmījīs* etc. are met within various temples and *āśramas* throughout India. Now a days, it has become very difficult to make distinction between a real, ardent seeker and knower of truth and the selfish, seekers of wealth, decievers of the masses, leading them astray. It is from this point of view the study of the present author seems to be quite pertinent and relevant.

Oriental Institute
Vadodara M. L. WADEKAR

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ACKNOWLEDGEMENTS

1. *Studies in Indian and Indo-Indonesian Tantrism Vol. XXI :* by Max Nihom and Sammlunel de-Nobili, Pubd. by Arbeitscemeinschaft für Indologios und Religions for Schung, C/o Institute Fur Indology Universitat Wein, Universitattsstra Be 7, A-1010 Wien, Austrua-Europe, pp. 222, Price: Not Printed.

2. शिवसूत्र : by G. V. Tagare, Pubd. by Impression House, G-1 Akshar Arcade, Condhili Galli, Belgam-490 002. pp. 121, Price: Rs. 40/-

3. *South Asian Archaeology Part I & II :* Ed. by Asko Parpola and Petteri Koskikallo, Distributor: Tiedekirja Kirkkokatu, 14, FIN-00170, Helsinki, Finland, pp. 887 (together), Price: 195/- U.S.D.

4. *An Encyclopaedic Dictionary of Sanskrit on Historical Principle, Vol. 5 Part-II :* Gen. Ed. S. D. Joshi, Pubd. by Deccan College Post-Graduate and Research Institute, Poona-6, pp. 2607 to 2686, Price: Not Printed.

5. *Śrautakośa Vol. II :* Edi. by C. G. Kashikar, Pubd. by Secretary, Vaidika Samshodhan Mandala, Poona-411 037, pp. 28+443, Price: Rs. 86/-

6. श्रीसिद्धहेमचन्द्रशब्दानुशासनम् पुष्पम् १ और २ : by मुनिश्री जम्बूविजयजी, pubd. by Jitendra Sanghavi, A-3, Chandrabala Apts., New Vikar Garh Road, Ashoknagar, Paldi, Ahmedabad-67, pp. 626, Price : Rs. 450/- (पुष्पम्-१), pp. 1+214+170, Price : Rs. 250/- (पुष्पम्-२).

7. *Reflections on the Mahābhārata War;* by M. A. Mehendale, Pubd. by Indian Institute of Advance Study, Rashtrapati Nivas, Simla-171 005, pp. 65, Price: Rs. 75/-

8. *The Idea of Ahimsa and Ascetism in Ancient Indian Tradition:* by Bansidhar Bhatt, pubd. by B. J. Institute of Learning & Research, R. C. Road, Ahmedabad-9, pp. iii+98, Price: Rs. 78/-

9. *True Rationale of Suryasidhanta and Aryabhateeya :* Author & Pubd. by K. Chandra Hari, 'Kizhake Koottu,' Kadapra (P.O.) Via: Kumbanad, Kerala, pp. 26, Price: Not Printed.

10. *True Ayanamsa :* Author & Pub. as above, pp. vii+112, Price: Rs. 50/-

11. पत्रावलम्बनम् : Pubd. by Shri Vallabha Vidyapeetha and Shri Vitthalesh Prabhucharan Ashram & Hospital Trust, C/o. Goswamy Shyam Manohar, 7, Lal Gabi Darshan, 63, Swasti Society, 4th Road, Juhu Scheme, Vile Parle (W.), Bombay-400 056, pp. 503, Price: Gift Copies.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

12. *Rasikavinoda of Kamalakara Bhatta :* by Uma Deshpande, 'Ishavasyam' 5, Mangalwadi Society, R. V. Desai Road, Vadodara-1, pp. xii+55+90, Price: Rs. 75/-.

13. *Mīmāṃsāmañjarī :* by R. Thangaswami Sarma, Pubd. by Indian Council of Philosophical Research, Rajendra Bhavan, 4th Floor, 210, Deen Dayal Upadhyaya Marg, New Delhi-110 002, pp. viii+298, Price: 375/-

Publications of M/s. Motilal Banarsidass, 41 UA Bunglow Str. Jawahar Nagar, Delhi.

14. मयमतम् (Vol. I & II): Ed. by Brano Dagens, pp. 419 (Vol. I), pp. 420-978 (Vol. II), Price: Rs. 1,000/- (Both Volumes).

15. *Nama-Japa :* by Vandana Mataji, pp. xiv+268, Price: Rs. 12 /-

16. *The Śrāddha :* Tra. by R. C. Prasad, pp. xii+105, Price: Rs. 60/-.

17. *Sureśvara's Vārtika on śatapatha Brāhmaṇa* by Shoun Hino and K. P. Jog, pp. xxii+221, Price: Rs. 225/-

18. *Bidar :* By G. Yazdani, pp. xv+240, I-CXXX, Price: Rs, 795/-

19. *Inscriptions of the Sarabhapuriyas, Panduvamsins and Somavamsins (Part I & II):* by Ajaya Mitra Shastri, pp. xvii+230, Price: Rs. 750/- (Part-I), pp. xix+409, Price: Rs. 750/- (Part-II).

20. *The Mystery of Art :* by D. K. Chandra, pp. xi+166. Price: Rs. 175/-.

21. *The Sword and the Flute:* by David R. Kinsley, pp. viii+168, Price: Rs. 125/-

22. *Chinnamastā :* by Elisabeth Anne Benard, pp. xv+162, Price: Rs. 145/-.

23. *Perceiving in Advaita Vedānta :* by Bina Gupta, pp. 314, Price: Rs. 25/-

24. *Great Swan :* By Lex Hixon, pp. xiv+314, Price: Rs. 165/-

25. *A Dwelling Place for Wisdom :* Tra. by Annemarie S. Kidder, pp. vi+179, Price: Rs. 195/-

26. *Harmless Souls :* by W. J. Jolmson, pp. xii+355, Price: Rs. 245/

27. *The Book of Life :* By Roy Engene Davis, pp. 157, Price: Rs. 65/-.

28. *Hinduism and Secularism :* By R. S. Mishra, pp. 200, Price : Rs. 74/-.

29. *Chandi Path :* By Satyanand Saraswati, pp. 425, Price: Rs. 175/-.

30. *Bṛhaddeśī of Śrī Mataṅga Muni :* Ed. by Premlata Sharma, pp. xvii+320, Price : Rs. 300/-.

31. *Kālikāpurāṇe Mūrtivinirdeśaḥ :* Ed. by Biswanarayana Shastri, pp. xxxiv+159, Price: Rs. 250/-.

32. *Sureśvara's Vārtika on Śiśu & Mūrtāmūrta Brāhmaṇa :* Ed. & Tr. by K. P. Jog & Shoun Hino, pp. xx+119, Price: Rs. 150/-.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Statement about the ownership and other particulars about newspapers

JOURNAL OF THE ORIENTAL INSTITUTE

(To be published in the first issue every year after the last day of February)

FORM IV

(See Rule 8)

1	*Place of the Publication* :	Oriental Institute, M. S. University of Baroda, Baroda
2	*Periodicity of its Publication* :	Three Months—September, December, March and June
3	*Printer's Name* : *(Whether citizen of India ?)* *(If foreigner, state the country of origin)* *Address* :	Dr. M. L. Wadekar Yes Shri Ram Complex, Pade Shastri Nivas, Mangal Bazar, Baroda-390 001
4	*Publisher's Name* : *(Whether citizen of India ?)* *(If foreigner, state the country of origin)* *Address* :	Dr. M. L. Wadekar Yes Shri Ram Complex, Pade Shastri Nivas, Mangal Bazar, Baroda-390 001
5	*Editor's Name* : *(Whether citizen of India ?)* *(If foreigner, state the country of origin)* *Address* :	Dr. M. L. Wadekar Yes Shri Ram Complex, Pade Shastri Nivas, Mangal Bazar, Baroda-390 001.
6	*Names & addresses of Individuals who own the newspaper and partners or shareholders holding more than one percent of the total capital*	The M. S. University of Baroda, Baroda

I, M. L Wadekar hereby declare that the particulars given above are true to the best of my knowledge and belief.

M. L. Wadekar

Signature of Publisher

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

धैर्यम् । अनुभूतविषयासंप्रमोषः स्मृतिः (यो.सू. १.११) षष्ठः (स्वस्य) **स्वार्थमनपेक्ष-**(क्ष्य)प्र(पर)दुःखप्रहारे(प्रहर)गेच्छा दया । अतिरिक्तानभिभवं(वः) तुष्टिः [13]प्रीतिर्वा । पुष्टिरुपचयः । माता जननी । अयथार्थज्ञानं [14]भ्रान्तिः । [15]इन्द्रियाणां चक्षुरादिमानसान्तानां " मत(न)सि त्वं दिशः श्रोत्रे कान्ते विष्णुवरे हरम् । वाव्यङ्गं(यव्यं) मित्रमुत्सर्गे प्रजनेति(हि) [16]प्रजापतिम् ॥ " इत्याद्युक्तक्रमेण देवतारूपेणाधिष्ठात्री । [17]भूतानां पृथिव्यादीनां—" यः पृथिव्यः(व्यां) तिष्ठन्पृथिवीमन्तरो यमयति " (बृ.उ. ३.७.३) इत्याद्यनुसारेण याधिष्ठात्रीति संबन्धः । अखिलेषु [18]भूतेषु प्राणिषु व्याप्तिरूपेण भू[त]त्वेनावस्थिता तस्यै व्याप्त्यै नम इति संबन्धः । यमा(दा)त्मरूपेणेत्यर्थः ।

चितिरूपेण या कृत्स्नमेतद् व्याप्य स्थिता जगत् ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥ ३५ ॥

चितिरूपेण [19]जीवात्मरूपेणेयमपि त्रिगुणात्मिका यतोऽतस्त्रित्वं नमस्कारस्य । " न तदस्ति पृथिव्यां वा दिवि देवेषु वा पुनः । सत्त्व(त्त्वं) प्रकृतिर्यै(जै)र्मुक्तं यदेभिः स्यात्त्रिभिर्गुणैः " इति **गीता** (१८.४०) । अत एवाधिभूतरूपेणावस्थितपरमात्मनमस्कार इन्द्रियाणामधिष्ठात्रीत्यत्र न त्रित्वं विवक्षितम् । तस्य गुणास्पृष्टत्वात ।

स्तुता सुरैः पूर्वमभीष्टसंश्रया-
त्तथा सुरेन्द्रेण दिनेषु सेविता ।
करोतु सा नः शुभहेतुरीश्वरी
शुभानि भद्राण्यभिहन्तु चापदः ॥ ३६ ॥

पूर्वं महिषवधे । अभीष्टसंश्रयाद्विपक्षक्षयहेतोः । दिनेषु प्रतिदिनम् । शुभानि कल्याणानि । भद्राण्यभीष्टानि । अभीष्टहेतुः कल्याणमिति भेदः ।

या सांप्रतं चोद्धतदैत्यतापितै-
रस्माभिरीशा च सुरैर्नमस्यते ।
या च स्मृता तत्क्षणमेव हन्ति नः
सर्वापदो भक्तिविनम्रमूर्तिभिः ॥ ३७ ॥

भक्तिविनम्रमूर्तिभिः स्मृता, या सर्वापदो हन्ति, सा नः शुभानि करोत्वित्यर्थः ।

---

१३ B प्रतिर्. १४ B भ्रातिः. १५ B इन्द्रियाणा. १६ B जापति. १७ B om. (hapl.) from भूतानां upto याधिष्ठात्री. १८ B om. भूतेषु. १९ B om. जीवात्मरूपेण.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ऋषिरुवाच—

एवं स्तवादियुक्तानां देवानां तत्र पार्वती ।
स्नातुमभ्याययौ तोये जाह्नव्या नृपनन्दन ॥ ३८ ॥

साब्रवीत्तान्सुरान्सुभ्रूर्भवद्भिः स्तूयतेऽत्र का ।
शरीरकोशतश्चास्याः समुद्भूताब्रवीच्छिवा ॥ ३९ ॥

खड्गस्य पिधानं कोशः । तेन शरीरं रूपितम् । अथवा खड्गस्व(स्य)निर्मितत्त्वाच्छरीरं कोशः, ततः समुद्भ(द्भू)तेत्यर्थः ।

स्तोत्रं ममैतत्क्रियते शुम्भदैत्यनिराकृतैः ।
देवैः समेतैः समरे निशुम्भेन पराजितैः ॥ ४० ॥

शरीरकोशाद्यत्तस्याः पार्वत्या निःसृताम्बिका ।
कौशिकीति समस्तेषु ततो लोकेषु गीयते ॥ ४१ ॥

समस्तैर्निखिलैः कौशिकीति ततो लोक एव गीयते । यस्माच्छरीरकोशतो निःसृतेत्यर्थः । निपातात्तालव्यता । अन्यथा कुष निष्कर्षे (पा.धा.१५१९) इत्यस्यापि तालव्यताप्रसङ्गः सर्वकालीनः स्यात् । यथा—

यन्मूर्त्यवयवाः सूक्ष्मास्तस्य माना(नामा)श्रयन्ति षट् ।
तस्माच्छरीरमित्याहुस्तस्य मूलं मनीषिणः ॥ कौशे(शी)ति शरीरनिरुक्तौ ।

तस्यां विनिर्गतायां तु कृष्णाभूत्सापि पार्वती ।
कालिकेति समाख्याता हिमाचलकृताश्रया ॥ ४२ ॥

ततोऽम्बिकां परं रूपं बिभ्राणां सुमनोहरम् ।
ददर्श चण्डो मुण्डश्च भृत्यौ शुम्भनिशुम्भयोः ॥ ४३ ॥

परं श्रेष्ठम् । सुमनोहरमतिहृष्टम् ।

ताभ्यां शुम्भाय चाख्याता सातीव सुमनोहरा ।
काप्यास्ते स्त्री महाराज भासयन्ती हिमाचलम् ॥ ४४ ॥

शुम्भाय वा(चा)ख्यातेति । 'षष्ठ्यर्थे चतुर्थ्यन्यतरस्याम्' (cf. पा.सू.वा. on २.३.६२) इति चतुर्थ्युपयोगो द्व्याद्वृत्त्या पष्ठी(ष्ठीं) प्राप्नोति । यतः भासयन्ती दीपयन्ती ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

नैव तादृक् क्वचिद्रूपं दृष्टं केनचिदुत्तमम् ।
ज्ञायतां काप्यसौ देवी गृह्यतां चासुरेश्वर ॥ ४५ ॥
स्त्रीरत्नमतिचार्वङ्गी द्योतयन्ती दिशस्त्विषा ।
सा तु तिष्ठति दैत्येन्द्र तां भवान्द्रष्टुमर्हति ॥ ४६ ॥

स्त्रीरत्नमिति । आयुष्टत्वा हि शेषा लिङ्गसंस्कारानर्हत्वा(?) । 'रत्नं स्वजातिश्रेष्ठे' या(इ)त्यमरः (३.२५८७)।

यानि रत्नानि मणयो गजाश्वादीनि वै प्रभो ।
त्रैलोक्ये तु समस्तानि सांप्रतं भान्ति ते गृहे ॥ ४७ ॥
ऐरावतः समानीतो गजरत्नं पुरन्दरात् ।
पारिजाततरुश्चायं तथैवोच्चैःश्रवा हयः ॥ ४८ ॥

मणयः [२०]पद्मरागादयः । गजाश्वादीनि यानि रत्नानि स्वजातिश्रेष्ठानि तद्गृहे त्वया गृहीतानीति संबन्धः । तान्येवोदाह्रियन्ते–ऐरावत इत्यादि ।

विमानं हंससंयुक्तमेतत्तिष्ठति तेऽङ्गणे ।
रत्नभूतमिहानीतं यदासीद्वेधसोऽद्भुतम् ॥ ४९ ॥

विमानं देवयानम् । वेधसो ब्रह्मणः । अद्भुतमाश्चर्यम् ।

निधिरेष महापद्मः समानीतो धनेश्वरात् ।
किंजल्किनीं ददौ चाब्धिर्मालामम्लानपङ्कजाम् ॥ ५० ॥
छत्रं ते वारुणं गेहे काञ्चनस्रावि तिष्ठति ।
तथायं स्यन्दनवरो यः पुरासीत्प्रजापतेः ॥ ५१ ॥

प्रजापतेः [२१]कश्यपस्य ।

मृत्योरुत्क्रान्तिदा नाम शक्तिरीश त्वया हृता ।
पाशः सलिलराजस्य भ्रातुस्तव परिग्रहे ॥ ५२ ॥

उत्क्रान्तिः सर्वलोकप्राणहारिणी । तां ददातीति तथा । परिग्रहे स्वीकारे । वर्तत इति शेषः ।

निशुम्भस्याब्धिजाताश्च समस्ता रत्नजातयः ।
वह्निश्चापि ददौ तुभ्यमग्निशौचे च वाससी ॥ ५३ ॥

---

२० B पम २१ B कस्य.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

अग्नेः सकाशाच्छौचं शुद्धिर्ययोर्वाससोरितीति(रिति) । अग्निशौचं शुद्धिहेतुर्ययोरिति वा ते तथा ।

एवं दैत्येन्द्र रत्नानि समस्तान्याहृतानि ते ।
स्त्रीरत्नमेषा कल्याणी त्वया कस्मान्न गृह्यते ॥ ५४ ॥

ऋषिरुवाच—

निशम्येति वचः शुम्भः स तदा चण्डमुण्डयोः ।
प्रेषयामास सुग्रीवं दूतं देव्या महासुरम् ॥ ५५ ॥

निशम्य श्रुत्वा । 'शम(मो) लक्ष्या(क्षा)लोचने' (सं. पा.धा. १६९६-९७) इत्यस्य यतिरूपम् । सुग्रीवं सुग्रीवसंज्ञम् । देव्या इति शैषिका षष्ठी ।

इति चेति च वक्तव्या सा गत्वा वचनान्मम ।
यथा चाभ्येति संप्रीत्या तथा कार्यं त्वया लघु ॥ ५६ ॥

इति चेति च एवमेव वाक्यमिति वक्तव्याकारसू(स)मम् । लघु शीघ्रम् ।

स तत्र गत्वा यत्रास्ते शैलोद्देशेऽतिशोभने ।
सा देवी तां ततः प्राह श्लक्ष्णं मधुरया गिरा ॥ ५७ ॥

यत्र शैलोद्देशे पर्वतशृङ्गे सा देव्यास्ते । तत्र गत्वा स दूतस्तां देवीं प्राहेति संबन्धः । श्लक्ष्णमरूक्षम् । मधुरारसयुक्ततया तल्लक्षणम् । 'मधुरं रसवद्वाचि वस्तून्यपि रसस्थितिः ।' त्वत्सकाशं त्वत्समीपम् ।

दूत उवाच—

देवि दैत्येश्वरः शुम्भस्त्रैलोक्ये परमेश्वरः ।
दूतोऽहं प्रेषितस्तेन त्वत्सकाशमिहागतः ॥ ५८ ॥

अव्याहतज्ञः सर्वासु यः सदा देवयोनिषु ।
निर्जिताखिलदैत्यारिः स यदाह शृणुष्व तत् ॥ ५९ ॥

देवयोनिषु देवतासु देवाश्च ते योनयश्चेति कर्मधारयः । 'वसूनि दद्वितु (!) (ददति तु) पितॄन्' इत्याद्यनुसारे[ण] तेषां जगद्योनित्वम् । अतः सर्वास्त्रि(स्त्रि)ति विशेषणमविरुद्धम् ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

मम त्रैलोक्यमखिलं मम देवा वशानुगाः ।
यज्ञभागानहं सर्वानुपाश्नामि पृथक्पृथक् ॥ ६० ॥

त्रैलोक्यवररत्नानि मम वश्यान्यशेषतः ।
तथैव गजरत्नं च हृतं देवेन्द्रवाहनम् ॥ ६१ ॥

क्षीरोदमथनोद्भूतमश्वरत्नं ममामरैः ।
उच्चैःश्रवससंज्ञं तत्प्रणिपत्य समर्पितम् ॥ ६२ ॥

उच्चैःश्रवसम्(स) इति संज्ञा यस्येति विग्रहः । मध्येऽकारागमः ।

यानि चान्यानि देवेषु गन्धर्वेषूरगेषु च ।
रत्नभूतानि भूतानि तानि मय्येव शोभने ॥ ६३ ॥

रत्नभूतानि रत्नश्रेष्ठानि भूतानीति प्राणिनः । मय्येवावतिष्ठन्तीति शेषः । तानि भूतानीति **काश्चित्** ।

स्त्रीरत्नभूतां त्वां देवि लोके मन्यामहे वयम् ।
सा त्वमस्मानुपागच्छ यतो रत्नभुजो वयम् ॥ ६४ ॥

मां वा ममानुजं वापि निशुम्भमुरुविक्रमम् ।
भज त्वं चञ्चलापाङ्गि रत्नभूतासि वै यतः ॥ ६५ ॥

उरुविक्रमम् । चञ्चलावपाङ्गौ नेत्रोपान्तौ यस्याः सा तथा ।

परमैश्वर्यमतुलं प्राप्स्यसे मत्परिग्रहात् ।
एतद्बुद्ध्या समालोच्य मत्परिग्रहतां व्रज ॥ ६६ ॥

मत्परिग्रहात्सभार्यात्वोपगमात् ।

ऋषिरुवाच—

इत्युक्ता सा तदा देवी गम्भीरान्तःस्मिता जगौ ।
दुर्गा भगवती भद्रा ययेदं धार्यते जगत् ॥ ६७ ॥

देव्युवाच—

सत्यमुक्तं त्वया नात्र मिथ्या किंचित्त्वयोदितम् ।
त्रैलोक्याधिपतिः शुम्भो निशुम्भश्चापि तादृशः ॥ ६८ ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

किं त्वत्र यत्प्रतिज्ञातं मिथ्या तत्क्रियते कथम् ।
श्रूयतामल्पबुद्धित्वात्प्रतिज्ञा या कृता पुरा ॥ ६९ ॥
यो मां जयति संग्रामे यो मे दर्पं व्यपोहति ।
यो मे प्रतिबलो लोके स मे भर्ता भविष्यति ॥ ७० ॥

व्यपोहत्यपसारयति । प्रतिबलः सदृशः(श)बलः ।

तदागच्छतु शुम्भोऽत्र निशुम्भो वा महासुरः ।
मां जित्वा किं चिरेणात्र पाणिं गृह्णातु मे लघु ॥ ७१ ॥

पाणिं गृह्णातु उद्वाहयतु ।

दूत उवाच—

अवलिप्तासि मैवं त्वं देवि ब्रूहि ममाग्रतः ।
त्रैलोक्ये कः पुमांस्तिष्ठेदग्रे शुम्भनिशुम्भयोः ॥ ७२ ॥
अन्येषामपि दैत्यानां सर्वे देवा न वै युधि ।
तिष्ठन्ति संमुखे देवि किं पुनः स्त्री त्वमेकिका ॥ ७३ ॥
इन्द्राद्याः सकला देवास्तस्थुर्येषां न संयुगे ।
शुम्भादीनां कथं तेषां स्त्री प्रयास्यसि संमुखम् ॥ ७४ ॥
सा त्वं गच्छ मयैवोक्ता पार्श्वं शुम्भनिशुम्भयोः ।
केशाकर्षणनिर्धूतगौरवा मागमिष्यसि ॥ ७५ ॥

एवं मा ब्रूहि माशब्दस्य [२]योगोऽयम् । तेन नाद्यतनी । माङ्मुडिणि (माङि लुङ् इति) **पाणिनिस्मरणात्** (३.३.१७५) । निर्धूतगौरवा अपसारितगौरवा भव ।

देव्युवाच—

एवमेतद् बली शुम्भो निशुम्भश्चातिवीर्यवान् ।
किं करोमि प्रतिज्ञा मे यदनालोचिता पुरा ॥ ७६ ॥
स त्वं गच्छ मयोक्तं ते यदेतत्सर्वमादृतः ।
तदाचक्ष्वासुरेन्द्राय स च युक्तं करोतु यत् ॥ ७७ ॥

इति श्रीमार्कण्डेयपुराणे देवीदूतसंवादे पञ्चमोऽध्यायः ॥ ५ ॥

यन्मयोक्तं तद्दूरतः शुम्भायाचचक्ष्वे(याचक्ष्वे)ति संबन्धः ।

इति श्रीदूतसंवादटीका समाप्ता ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

॥ षष्ठोऽध्यायः ॥

ऋषिरुवाच --

इत्याकर्ण्य वचो देव्याः स दूतोऽमर्षपूरितः ।
समाचष्ट समागम्य दैत्यराजाय विस्तरात् ॥ १ ॥

अमर्षोऽक्षमा । विस्तराद् बाहुल्यात् । 'गुणे हेतावस्त्रीलिङ्गे चेति पञ्चमी ।' (cf. सि. कौ. २.३.२५)

तस्य दूतस्य तद्वाक्यमाकर्ण्यासुरराट् ततः ।
सक्रोधः प्राह दैत्यानामधिपं धूम्रलोचनम् ॥ २ ॥

हे धूम्रलोचनाशु त्वं स्वसैन्यपरिवारितः ।
तामानय बलाद्दुष्टां केशाकर्षणविह्वलाम् ॥ ३ ॥

केशाकर्षणेन विह्वलामवशाम् ।

तत्परित्राणदः कश्चिद्यदि वोत्तिष्ठते परः ।
स हन्तव्योऽमरो वापि यक्षो गन्धर्व एव च ॥ ४ ॥

परित्राणदो रक्षकः । उत्तिष्ठते प्रतपते ।

ऋषिरुवाच—

तेनाज्ञप्तस्ततः शीघ्रं स दैत्यो धूम्रलोचनः ।
वृतः षष्ट्या सहस्राणामसुराणां द्रुतं ययौ ॥ ५ ॥

आज्ञि(ज्ञ)प्त इति 'व(वा) दान्त' (पा.सू. ७.२.२७) इत्यादिना निपातः । असुराणां सहस्राणां [1]षष्ठया वृत इति [2]संबन्धः ।

स दृष्ट्वा तां ततो देवीं तुहिनाचलसंस्थिताम् ।
जगादोच्चैः प्रयाहीति मूलं शुम्भनिशुम्भयोः ॥ ६ ॥

'मूलमाद्ये शिफायां च [3]मूलं स्यादन्तिकेऽपि च' इत्यभिधानात् ।

न चेत्प्रीत्याद्य भवती मद्भर्तारमुपैष्यसि ।
ततो बलान्नयाम्यद्य केशाकर्षणविह्वलाम् ॥ ७ ॥

---

१ B षष्टैवृ. २ B संबधः. ३ B मूल.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

देव्युवाच—

दैत्येश्वरेण प्रहितो बलवान्बलसंवृतः ।
बलान्नयसि मामेवं ततः किं ते करोम्यहम् ॥ ८ ॥

बलवान्सामर्थ्यवान् । [४]बलसंछन्नः सैन्यसंवृतः । बलात् हठात् ।

ऋषिरुवाच—

इत्युक्तः सोऽभ्यधावत्तामसुरो धूम्रलोचनः ।
हुंकारेणैव तं भस्म सा चकाराम्बिका ततः ॥ ९ ॥

सा हुंकारेण भस्म चकार ।

अथ क्रुद्धं महासैन्यमसुराणां तथाम्बिका ।
ववर्ष सायकैस्तीक्ष्णैस्तथा शक्तिपरश्वधैः ॥ १० ॥

महासैन्य[५]मम्बिकां(का) ववर्षेति संबन्धः ।

ततो धुतसटः कोपात्कृत्वा नादं सुभैरवम् ।
पपातासुरसेनायां सिंहो देव्याः स्ववाहनः ॥ ११ ॥

धुतसटो धुतकेसरः । स्ववाहेन(हनः) स्वीयो वाहनः ।

कांश्चित्करप्रहारेण दैत्यानास्येन चापरान् ।
आक्रान्त्या चाधरेणान्यान् जघान स महासुरान् ॥ १२ ॥

अधरेणाधरकायेन चरणादिना । [६]आक्रान्त्या आक्रमणेन ।

केषाञ्चित् पाटयामास नखैः कोष्ठानि केसरी ।
तथा तलप्रहारेण शिरांसि कृतवान् पृथक् ॥ १३ ॥

कोष्ठान्युदराणि । तलप्रहारेण पाणिप्रहारेण ।

विच्छिन्नबाहुशिरसः कृतास्तेन तथापरे ।
पपौ च रुधिरं कोष्ठादन्येषां धुतकेसरः ॥ १४ ॥

विच्छिन्ना बाहवः शिरांसि येषामिति विग्रहः ।

---

४ A & B both read बलसंछन्नः (unmetrical) for बलसंवृतः
५ A and B both read अम्बिकां which is wrong. ६ B आक्रांत्या.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

क्षणेन तद्बलं सर्वं क्षयं नीतं महात्मना ।
तेन केसरिणा देव्या वाहनेनातिकोपिना ॥ १५ ॥

श्रुत्वा तमसुरं देव्या निहतं धूम्रलोचनम् ।
बलं च क्षयितं कृत्स्नं देवीकेसरिणा ततः ॥ १६ ॥

देव्याः केश(स)रीति विग्रहः । क्षयितमिति नामधातो रूपम ।

चुकोप दैत्याधिपतिः शुम्भः प्रस्फुरिताधरः ।
आज्ञापयामास च तौ चण्डमुण्डौ महासुरौ ॥ १७ ॥

तौ चण्डमुण्डौ याभ्यां पुरा दृष्टेत्यर्थः ।

हे चण्ड हे मुण्ड बलैर्बहुभिः परिवारितौ ।
तत्र गच्छत गत्वा च सा समानीयतां लघु ॥ १८ ॥

गच्छतमिति पाठे पञ्चम्या मध्यमपुरुषस्य द्विवचनम् । गच्छति(त) पाठे साहित्यापेक्षया [७]बहुवचनम् । [८]अयं तु साधीयान् ।

केशेष्याकृष्य बद्ध्वा वा यदि वः संशयो युधि ।
तदाशेषायुधैः सर्वैरसुरैर्विनिहन्यताम् ॥ १९ ॥

यदि वः संशयो युधीति परत्वदर्शनात् ।

तस्यां हतायां दुष्टायां सिंहे च विनिपातिते ।
शीघ्रमागम्यतां बद्ध्वा गृहीत्वा तामथाम्बिकाम् ॥ २० ॥

इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवीमाहात्म्ये धूम्रलोचनवधे षष्ठोऽध्यायः ॥ ६ ॥

तस्यां हतायां शीघ्रमागम्यतां, बद्ध्वा गृहीत्वागम्यतामिति पक्षान्तरम ।

इति श्री[९]सप्तशतिकाटीकायां धूम्रलोचनवधः ॥

---

७ B बहु. ८ B अय. ९ B सप्तशती.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

॥ सप्तमोऽध्यायः ॥

ऋषिरुवाच—

आज्ञप्तास्ते ततो दैत्याश्चण्डमुण्डपुरोगमाः ।
चतुरङ्गबलोपेता ययुरभ्युद्यतायुधाः ॥ १ ॥

चतुरङ्ग(ङ्गो) हस्त्यश्वरथपदातम् ।

ददृशुस्ते ततो देवीमीषद्धासां व्यवस्थिताम् ।
सिंहस्योपरि शैलेन्द्रशृङ्गे महति काञ्चने ॥ २ ॥

शैलेन्द्रशृङ्गे सिंहस्योपरि व्यवस्थितां तामिति संबन्धः ।

ते दृष्ट्वा तां समादातुमुद्यमं चक्रुरुद्यताः ।
आकृष्टचापासिधरास्तथान्ये तत्समीपगाः ॥ ३ ॥

समादातुमुद्यममुद्योगम् । उद्यताः सज्जीभूताः । अन्ये तत्समीपगा बभूवुरिति [1]संबन्धः । आकृष्टचापा असिधराश्चेति द्वन्द्वः ।

ततः कोपं चकारोच्चैरम्बिका तानरीन्प्रति ।
कोपेन चास्या वदनं मषीवर्णमभूत्तदा ॥ ४ ॥

मषी लेष(ष)व्यम् ।

भ्रुकुटीकुटिलात्तस्या ललाटफलकाद्द्रुतम् ।
काली करालवदना विनिष्क्रान्तासिपाशिनी ॥ ५ ॥

ललाटं फलकमिवेति रूपितम् । काली विनिष्क्रान्तेति संबन्धः ।

विचित्रखट्वाङ्गधरा नरमालाविभूषणा ।
द्वीपिचर्मपरीधाना शुष्कमांसातिभैरवा ॥ ६ ॥

शुष्क[2]मांसा अतिकृशा ।

अतिविस्तारवदना जिह्वाललनभीषणा ।
निमग्नारक्तनयना नादापूरितदिङ्मुखा ॥ ७ ॥

जिह्वाललनभीषणा । निमग्ने आरक्ते नयने यस्याः सा तथा ।

---

१ B संबधः. २ B मांस.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

सा वेगेनाभिपतिता घातयन्ती महासुरान् ।
सैन्ये तत्र सुरारीणामभक्षयत तद्बलम् ॥ ८ ॥

पार्ष्णिग्राहाङ्कुशग्राहयोधघण्टासमन्वितान् ।
समादायैकहस्तेन मुखे चिक्षेप वारणान् ॥ ९ ॥

पार्ष्णिग्राहो हस्तिपश्चादेशेऽवस्थितः । अङ्कुशग्राहोऽग्रस्थः । योधो योद्धा । तैः समन्वितान्वारणानिति संबन्धः ।

तथैव योधं तुरगै रथं सारथिना सह ।
निक्षिप्य वक्त्रे दशनैश्चर्वयन्त्यतिभैरवम् ॥ १० ॥

एकं जग्राह केशेषु ग्रीवायामथ चापरम् ।
पादेनाक्रम्य चैवान्यमुरसान्यमपोथयत् ॥ ११ ॥

तैर्मुक्तानि च शस्त्राणि महास्त्राणि तथासुरैः ।
मुखेन जग्राह रुषा दशनैर्मथितान्यपि ॥ १२ ॥

बलिनां तद्बलं सर्वमसुराणां महात्मनाम् ।
ममर्दाभक्षयच्चान्यानन्यांश्चाताडयत्तथा ॥ १३ ॥

असिना निहताः केचित्केचित्खट्वाङ्गताडिताः ।
जग्मुर्विनाशमसुरा दन्ताग्राभिहतास्तथा ॥ १४ ॥

क्षणेन तद्बलं सर्वमसुराणां निपातितम् ।
दृष्ट्वा चण्डोऽभिदुद्राव तां कालीमतिभीषणाम् ॥ १५ ॥

अभिदुद्राव अभिमुखं ययौ ।

शरवर्षैर्महाभीमैर्भीमाक्षीं तां महासुरः ।
छादयामास चक्रैश्च मुण्डः क्षिप्तैः सहस्रशः ॥ १६ ॥

मुण्डश्छादयामासेति संबन्धः ।

तानि चक्राण्यनेकानि विशमानानि तन्मुखम् ।
बभुर्यथार्कबिम्बानि सुबहूनि घनोदरम् ॥ १७ ॥

बभुर्विरेजुः । अर्कबिम्बानि सुबहूनि घनोदरं विशमानानीति दृष्टान्तः । अभूतोपमेयम् ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ततो जहासातिरुषा भीमं भैरवनादिनी ।
काली करालवक्त्रान्तर्दुर्दर्शदशनोज्ज्वला ॥ १८ ॥

उत्थाय च महासिं हं देवी चण्डमधावत ।
गृहीत्वा चास्य केशेषु शिरस्तेनासिनाच्छिनत् ॥ १९ ॥

[3]महासिं उत्थाय उद्यमा(म्य) हमिति कृत्वा चण्डमधावत । हमिति शब्दानुकरणम् । अतस्तेनेति सङ्गच्छते । महासिंहमिति पाठे तु महासिंहमुत्थायारुह्येति, [4]नासिना । विपूर्व-मतिक्रान्तमसिं परामृशतीति **कश्चित्** । 'क्रान्तासिपाशिनी' (दे.मा. ७.५) इत्यस्य परामर्श इति तु **वयम्** । एवं महासिंहादिति पाठेऽपि महा[सिंहा]दवरुह्येत्यर्थः । तेन सन्निहित-प्रक्रान्तेत्यनवद्यम् ।

अथ मुण्डोऽभ्यधावत्तां दृष्ट्वा चण्डं निपातितम् ।
तमप्यपातयद्भूमौ सा खड्गाभिहतं रुषा ॥ २० ॥

हतशेषं ततः सैन्यं दृष्ट्वा चण्डं निपातितम् ।
मुण्डं च सुमहावीर्यं दिशो भेजे भयातुरम् ॥ २१ ॥

शिरश्चण्डस्य काली च गृहीत्वा मुण्डमेव च ।
प्राह प्रचण्डाट्टहासमिश्रमभ्येत्य चण्डिकाम् ॥ २२ ॥

मिश्रमिति कृपाविशेषणम् ।

मया तवात्रोपहृतौ चण्डमुण्डौ महापशू ।
युद्धयज्ञे स्वयं शुम्भं निशुम्भं च हनिष्यसि ॥ २३ ॥

ऋषिरुवाच—

तावानीतौ ततो दृष्ट्वा चण्डमुण्डौ महासुरौ ।
उवाच कालीं कल्याणी ललितं चण्डिका वचः ॥ २४ ॥

कल्याणी कौशिकीत्यर्थः ।

यस्माच्चण्डं च मुण्डं च गृहीत्वा त्वमुपागता ।
चामुण्डेति ततो लोके ख्याता देवी भविष्यसि ॥ २५ ॥

---

३ B महासि. ४ B नासिन.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे चण्डमुण्डवधो नाम सप्तमोऽध्यायः ॥ ७ ॥

चण्डमुण्डौ अस्या विद्येते इति अर्श-आदित्वादनि(ग्रि)मनिपाता(च्)[५] चामुण्डेति निष्पाद्यम ।

इति चण्ड्याः सप्तशत्या [६]माहात्म्ये चण्डमुण्डवधः ॥

---

५ cf. अर्शआदिभ्योऽच् पा. सू. ५.२.१२७. ६ B महात्म्ये.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

॥ अष्टमोऽध्यायः ॥

ऋषिरुवाच --

चण्डे च निहते दैत्ये मुण्डे च विनिपातिते ।
बहुलेषु च सैन्येषु क्षयितेष्वसुरेश्वरः ॥ १ ॥

ततः कोपपराधीनचेताः शुम्भः प्रतापवान् ।
उद्योगं सर्वसैन्यानां दैत्यानामादिदेश ह ॥ २ ॥

सैन्यानां (दैत्यानां) सर्वसैन्यानामुद्योगं संनहनम । हशब्दः पूर्ववद्वक्त्वान्तकलक्षणः ।

अद्य सर्वबलैर्दैत्याः षडशीतिरुदायुधाः ।
कम्बूनां चतुराशीतिर्निर्यान्तु स्वबलैर्वृताः ॥ ३ ॥

सेनां प्रणयन्तो नामामुष्यदैत्याः षडशीतिरित्यर्थः । सवर्णैः (स्वबलैः) स्वसैन्यैः कम्बूनां दैत्यगणविशेषाणां चतुरा [1]च सा अशीतिर्दैत्या निर्यान्त्वित्यर्थः । ह्रस्वपाठे चतुर्भिरधिका अशीतिरिति विग्रहः ।

कोटिवीर्याणि पञ्चाशदसुराणां कुलानि वै ।
शतं कुलानि धूम्राणां निर्गच्छन्तु ममाज्ञया ॥ ४ ॥

कालका दौर्हृदा मौर्याः कालकेयास्तथासुराः ।
युद्धाय सज्जा निर्यान्तु आज्ञया त्वरिता मम ॥ ५ ॥

इत्याज्ञाप्यासुरपतिः शुम्भो भैरवशासनः ।
निर्जगाम महासैन्यसहस्रैर्बहुभिर्वृतः ॥ ६ ॥

आयान्तं चण्डिका दृष्ट्वा तत्सैन्यमतिभीषणम् ।
ज्यास्वनैः पूरयामास धरणीगगनान्तरम् ॥ ७ ॥

ततः सिंहो महानादमतीव कृतवान्नृप ।
घण्टास्वनेन तन्नादमम्बिका चोपबृंहयत् ॥ ८ ॥

अतीव [2]अतिशयेन । उपबृंहयद्वर्धितवती ।

धनुर्ज्यासिंहघण्टानां नादापूरितदिङ्मुखा ।
निनादैर्भीषणैः काली जिग्ये विस्तारिताननना ॥ ९ ॥

---

१ A (before corr,) B चाक्षौ. २ B om. अति.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

[३]कालीति भगवत्यसुरानिति शेषः ।

तन्निनादमुपश्रुत्य दैत्यसैन्यैश्चतुर्दिशम् ।
देवी सिंहस्तथा काली सरोषैः परिवारिता ॥ १० ॥

दैत्यसैन्यैश्चतुर्दिशं परिवारिता इति संबन्धः ।

एतस्मिन्नतरे भूप विनाशाय सुराद्विषाम् ।
भवायामरसिंहानामतिवीर्यबलान्विताः ॥ ११ ॥

ब्रह्मेशगुहविष्णूनां तथैवेन्द्रस्य शक्तयः ।
शरीरेभ्यो विनिष्क्रम्य तद्रूपैश्चण्डिकां ययुः ॥ १२ ॥

अन्तरेऽवसरे । [४]भवाय स्थित्यै । ईशो महादेवः । गुहः कार्तिकेयः ।

यस्य देवस्य यद्रूपं यथाभूषणवाहनम् ।
तद्वदेव हि तच्छक्तिरसुरान्योद्धुमाययौ ॥ १३ ॥

हंसयुक्तविमानाग्रे साक्षसूत्रकमण्डलुः ।
आयाता ब्रह्मणः शक्तिर्ब्रह्माणी साभिधीयते ॥ १४ ॥

विमानाग्रे विमानश्रेष्ठे । सह अक्षसूत्रकमण्डलुभ्यां वर्तत इति विग्रहः । [५]ब्रह्मण इयं शक्तिर्ब्रह्माणी । **क्वचि**न्मध्ये वृद्धिः । **अमर**स्त्वाद्यां वृद्धिमाह—'[६]ब्राह्मीत्याद्यास्तु मातरः' (**अमरकोशः** १।७०) इति ।

माहेश्वरी वृषारूढा त्रिशूलवरधारिणी ।
महाविद्यालया प्राप्ता चन्द्ररेखाविभूषणा ॥ १५ ॥
कौमारी शक्तिहस्ता च मयूरवरवाहना ।
योद्धुमभ्याययौ दैत्यानम्बिका गुहरूपिणी ॥ १६ ॥
तथैव वैष्णवी शक्तिर्गरुडोपरि संस्थिता ।
शङ्खचक्रगदाशार्ङ्गखड्गहस्ताभ्युपाययौ ॥ १७ ॥

अत्र वैष्णव्यष्टभुजाभिप्रेता । विष्णोरष्टभुजस्यापि कीर्ति(त)त्वात् । यथोक्तमाश्चर्यपर्वणि—

[७]असिचक्रगदाबाणा दक्षिणं पाणिमा[८]श्रिताः ।
चर्म शार्ङ्गं तथा पाशं शङ्खं चैवास्य वामतः ॥ (हरिवंश cf.ed. ११०.५)

---

३ A (Before corr.) B कालीविति. ४ B (before corr.) भावाय. ५ B ब्रह्मण. ६ Bब्राह्मी. ७ B *Harivaṁśa* cr. ed. reads...पार्श्वमास्थिताः । for पाणिमाश्रिताः and चापं for पाशं. After असिचक्र, B reads from नृषांमुक्तं etc (Com. 8,30) upto संज्ञामूर्वकान्तं (com. 8.45) repeating it in its proper place. ८ B आश्रीता.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

अत्र त्वम्बा नाम स्त्रीणामुपन्यासोपलक्षणार्थः । उत्तरस्मिंश्चैतत्स्फुटीकरिष्यति—'शङ्खचक्रगदाचर्म(शार्ङ्ग)गृहीतपरमायुधे' (दे.मा. ११.१५) इति ।

यज्ञवाराहमतुलं रूपं या बिभ्रतो हरेः ।
शक्तिः साप्याययौ तत्र वाराहीं बिभ्रती तनुम् ॥ १८ ॥

नारसिंही नृसिंहस्य बिभ्रती सदृशं वपुः ।
प्राप्ता तत्र सटाक्षेपक्षिप्तनक्षत्रसंहतिः ॥ १९ ॥

हरि(रे)र्यज्ञे वाराहं रूपं बिभ्रतो या शक्तिरिति संबन्धः । अतुलमनुपमम् । वाराहीमिति तन्वा विशेषणम् । तथा चोत्तरतो [1]नरतो नरनारसिंही । नृसिंहस्य सदृशं वपुर्बिभ्रतीति । [10]सटा केशरजालम् । तस्या आक्षेपेण क्षिप्ता नक्षत्रसंहतिर्यया ।

वज्रहस्ता तथैवैन्द्री गजराजोपरि स्थिता ।
प्राप्ता सहस्रनयना यथा शक्रस्तथैव सा ॥ २० ॥

ततः परिवृतस्ताभिरीशानो देवशक्तिभिः ।
हन्यतामसुरा शीघ्रं मम प्रीत्याह चण्डिकाम् ॥ २१ ॥

ईशानो महादेवः ।

ततो देवीशरीरात्तु विनिष्क्रान्तातिभीषणा ।
चण्डिकाशक्तिरत्युग्रा शिवाशतनिनादिनी ॥ २२ ॥

शिवाशतानां शृगालीशतानां निनादो विद्यते यस्यामिति ।

सा चाह धूम्रजटिलमीशानमपराजिता ।
दूतत्वं गच्छ भगवन् पार्श्वं शुम्भनिशुम्भयोः ॥ २३ ॥

ब्रूहि शुम्भं निशुम्भं च दानवावतिगर्वितौ ।
ये चान्ये दानवास्तत्र युद्धाय समुपस्थिताः ॥ २४ ॥

धूम्राक्षकृष्णलोहितवर्णा जटा विद्यते यस्येति । पिच्छादिलवः । ये [11]चान्ये दानवास्तान् ब्रूहीति संबन्धः ।

त्रैलोक्यमिन्द्रो लभतां देवाः सन्तु हविर्भुजः ।
यूयं प्रयात पातालं यदि जीवितुमिच्छथ ॥ २५ ॥

बलावलेपादथ चेद् भवन्तो युद्धकाङ्क्षिणः ।
तदागच्छत तृप्यन्तु मच्छिवाः पिशितेन वः ॥ २६ ॥

पिशितेन मांसेन । मम संबन्धिन्यः ।

---

९ A om. नरतो. १० B शठा किशजालं. ११ B चान्य.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

यतो नियुक्तो दूत्येन तया देव्या शिवः स्वयम् ।
शिवदूतीति लोकेऽस्मिंस्ततः सा ख्यातिमागता ॥ २७ ॥

दूत्येनेति । य(यक्)[१२]प्रत्ययस्यापवादविषय उत्सर्गो(र्गा)पपणेव(वादेन) शिवं दूतयतीति तान् । नामधातोरिमं(दं) त(अ)णि ई(ङीप्) प्रत्यये सति रूपम् ।

तेऽपि श्रुत्वा वचो देव्याः शर्वाख्यातं महासुराः ।
अमर्षापूरिता जग्मुर्यतः कात्यायनी स्थिता ॥ २८ ॥

शर्वेण महादेवेनाख्यातम् । यतः ' [१३]सप्तम्यन्तात् सार्वविभक्तिकस्तसिल् प्रथमं च कुर्युः ।

ततः प्रथममेवाग्रे शरशक्त्यृष्टिवृष्टिभिः ।
ववर्षुरुद्धतामर्षास्तां देवीममरारयः ॥ २९ ॥

अग्रे वर्तमान(ना) अमरारय इत्यर्थः । उद्धतामर्षा महाक्रोधाः ।

सा च तान्प्रहितान् बाणान् शूलशक्तिपरश्वधान् ।
चिच्छेद लीलयाध्मातधनुर्मुक्तैर्महेषुभिः ॥ ३० ॥

सृष्टिर्लीलया बध्नाति । तेन श[ब्द]द्वितीयेन धनुषां मुक्तैरिति विग्रहः ।

तस्याग्रतस्तथा काली शूलपातविदारितान् ।
खट्वाङ्गप्रोथितांश्चान्यान् कुर्वती व्यचरत् तदा ॥ ३१ ॥

कुर्वतीति [१४]पाठेऽनुपर्णान्तोदनुषङ्गश्चाकुञ्चेति(?) नित्यलोपः प्राप्तो, बाध्यते च्छान्दसत्वात् । कुर्वतीति पाठस्तु लक्षणसिद्ध एव ।

कमण्डलुजलाक्षेपहतवीर्यान् हतौजसः ।
ब्रह्माणी चाकरोच्छत्रून् येन येन स्म धावति ॥ ३२ ॥

येन येन पथा धावति धाविता तत्र शत्रून् [१५]हतवीर्यान् हतौजसोऽकरोदिति संबन्धः ।

माहेश्वरी त्रिशूलेन तथा चक्रेण वैष्णवी ।
दैत्यान् जघान कौमारी तथा शक्त्यातिकोपना ॥ ३३ ॥

---

१२ B om. (hapl.) from प्रत्यय upto ई (ङीप्). १३ B om. from सप्तम्य upto इत्यर्थः (com. 8.29) १४ B पाटे (Second time). १५ B om. (hapl., Second time).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ऐन्द्रीकुलिशपातेन शतशो दैत्यदानवाः ।
पेतुर्विदारिता भूमौ रुधिरौघप्रवर्षिणः ॥ ३४ ॥

ऐन्द्र्याः कुलिश[16]पातेनेति विग्रहः ।

तुण्डप्रहारविध्वस्ता दंष्ट्राग्रक्षतवक्षसः ।
वाराहमूर्त्या न्यपतंश्चक्रेण च विदारिताः ॥ ३५ ॥

नखैर्विदारितांश्चान्यान् भक्षयन्ती महासुरान् ।
नारसिंही चचाराजौ[17] नादापूर्णदिगम्बरा ॥ ३६ ॥

वराहमूर्त्या तुण्डप्रहारविध्वस्ता न्यपतन्निति संबन्धः । [17]आजौ संग्रामे ।

चण्डाट्टहासैरसुराः शिवदूत्यभिदूषिताः ।
पेतुर्विदारिता भूमौ तांश्चखादाथ सा तदा ॥ ३७ ॥

चण्डाट्टहासैः शिवदूत्यभिदूषिता विदारिताः पृथिव्यां पेतुः ।

इति मातृगणं क्रुद्धं मर्दयन्तं महासुरान् ।
दृष्ट्वाभ्युपायैर्विविधैर्नेशुर्दैवारिसैनिकाः ॥ ३८ ॥

नेशुः पलायिताः ।

पलायनपरान् दृष्ट्वा दैत्यान्मातृगणार्दितान् ।
योद्धुमभ्याययौ क्रुद्धो रक्तबीजो महासुरः ॥ ३९ ॥

रक्तबिन्दुर्यदा भूमौ पतत्यस्य शरीरतः ।
समुत्पतति मेदिन्यास्तत्प्रमाणो महासुरः ॥ ४० ॥

युयुधे स गदापाणिरिन्द्रशक्त्या महासुरः ।
ततश्चैन्द्री स्ववज्रेण रक्तबीजमताडयत् ॥ ४१ ॥

कुलिशेनाहतस्याशु बहु सुस्राव शोणितम् ।
समुत्तस्थुस्ततो योधास्तद्रूपास्तत्पराक्रमाः ॥ ४२ ॥

यावन्तः पतितास्तस्य शरीराद्रक्तबिन्दवः ।
तावन्तः पुरुषा जातास्तद्वीर्यबलविक्रमाः ॥ ४३ ॥

---

१६ B पादेन (Second time). १७ B आरो (First time).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ये चापि युयुधुस्तत्र पुरुषा रक्तसंभवाः ।
समं मातृभिरत्युग्रशस्त्रपातातिभीषणम् ॥ ४४ ॥
पुनश्च वज्रपातेन क्षतमस्य शिरो यदा ।
ववाह रक्तं पुरुषास्ततो जाताः सहस्रशः ॥ ४५ ॥

ववाहे [ववाहपदे] संज्ञा''पूर्वकत्वात्संप्रसारणविधेरनित्यता ।

वैष्णवी समरे चैनं चक्रेणाभिजघान ह ।
गदया ताडयामास ऐन्द्री तमसुरेश्वरम् ॥ ४६ ॥
वैष्णवीचक्राभिन्नस्य रुधिरस्रावसंभवैः ।
सहस्रशो जगद् व्याप्तं तत्प्रमाणैर्महासुरैः ॥ ४७ ॥
शक्त्या जघान कौमारी वाराही च तथासिना ।
माहेश्वरी त्रिशूलेन रक्तबीजं महासुरम् ॥ ४८ ॥
स चापि गदया दैत्यः सर्वा एवाहनत्पृथक् ।
मातृः कोपसमाविष्टो रक्तबीजो महासुरः ॥ ४९ ॥

सर्वा मातृरहनदिति संबन्धः ।

तस्याहतस्य बहुधा शक्तिशूलादिभिर्भुवि ।
पपात यो वै रक्तौघस्तेनासनञ्छतशोऽसुराः ॥ ५० ॥
तैश्चासुरासृक्संभूतैरसुरैः सकलं जगत् ।
व्याप्तमासीत्ततो देवा भयमाजग्मुरुत्तमम् ॥ ५१ ॥
तान् विषण्णान् सुरान् दृष्ट्वा चण्डिका प्राहसत्वरा ।
उवाच कालीं चामुण्डे विस्तीर्णं वदनं कुरु ॥ ५२ ॥

चण्डिकां(का) उवाच । किंभूता ? प्राहसत्वरा । प्राहन्यतेऽस्मिन्निति प्राहः संग्रामः । अत्यतोऽणि चो तिङः । तस्मिन्सत्वरा ।

मच्छस्त्रपातसंभूतान् रक्तबिन्दून् महासुरान् ।
रक्तबिन्दोः प्रतीच्छ त्वं वक्त्रेणानेन वेगिता ॥ ५३ ॥

रक्तबिन्दोः रक्तबीजस्य रक्तबिन्दून् महासुरान् महासुरहेतून् प्रतीच्छेति संबन्धः । अनेन विस्तृतेन वक्त्रेण वेगिता वेगवती ।

---

१८ B पूर्ववत्वात् (Second time).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

भक्षयन्ती चर रणे तदुत्पन्नान् महासुरान् ।
एवमेष क्षयं दैत्यः क्षीणरक्तो गमिष्यति ॥ ५४ ॥

कार्यान्तरमाह—तत्स[१९]मुत्पन्ना[न्] भक्षयन्तीति [२०]वेति ।

भक्ष्यमाणास्त्वया चोग्रा न चोत्पत्स्यन्ति चापरे ।
इत्युक्त्वा तां ततो देवी शूलेनाभिजघान तम् ॥ ५५ ॥

मुखेन काली जगृहे रक्तबीजस्य शोणितम् ॥ ५६ ॥

ततोऽसावाजघानाथ गदया तत्र चण्डिकाम् ।
न चास्या वेदनां चक्रे गदापातोऽल्पिकामपि ॥ ५७ ॥

तस्याहतस्य देहात्तु बहु सुस्राव शोणितम् ।
यतस्ततस्तद्वक्त्रेण चामुण्डा संप्रतीच्छति ॥ ५८ ॥

यतस्ततो यस्मात्तस्माद्देहदेशाद् यच्छोणितं सुस्राव, चामुण्डा संप्रतीच्छति गृह्णाति । **काश्चिदाह**—यतो गच्छत इति इणो रूपम् ।

मुखे समुद्गता येऽस्या रक्तपातान्महासुराः ।
तांश्चखादाथ चामुण्डा पपौ तस्य च शोणितम् ॥ ५९ ॥

देवी शूलेन वज्रेण बाणैरसिभि ऋष्टिभिः ।
जघान रक्तबीजं तं चामुण्डापीतशोणितम् ॥ ६० ॥

स पपात महीपृष्ठे शस्त्रसङ्घसमाहतः ।
निरक्तश्च महीपाल रक्तबीजो महासुरः ॥ ६१ ॥

ततस्ते हर्षमतुलमवापुस्त्रिदशा नृप ।
तेषां मातृगणो जातो ननर्तासृङ्मदोद्धतः ॥ ६२ ॥

इति श्रीमार्कण्डेयपुराणे देवीमाहात्म्ये रक्तबीजवधो नामाष्टमोऽध्यायः ॥ ८ ॥

महीपाल इति नृपस्य विशेषणम् । अपानरुक्तिम्(क्तिः) । तेषां त्रिदशानां यो मातृगणो ननर्त, असृङ्मदेन शोणितमदेन उद्धत उत्कृष्टः ।

इति श्रीसप्तशत्यां देवीमाहात्म्येऽष्टमोऽध्यायः ॥ ८ ॥

---

१९ B समुत्पन्नान्नाभक्षयन्तीति २० A वै for वेति.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

।। नवमोऽध्यायः ।।

राजोवाच—

विचित्रमिदमाख्यातं भगवन् भवता मम ।
देव्याश्चरितमाहात्म्यं रक्तबीजवधाश्रितम् ।। १ ।।

चरितं चेष्टां माहात्म्यं चेति समाहारः ।

भूयश्चेच्छाम्यहं श्रोतुं रक्तबीजे निपातिते ।
चकार शुम्भो यत्कर्म निशुम्भश्चातिकोपनः ।। २ ।।

ऋषिरुवाच—

चकार कोपमतुलं रक्तबीजे निपातिते ।
शुम्भासुरो निशुम्भश्च हतेष्वन्येषु चाहवे ।। ३ ।।

हन्यमानं महासैन्यं विलोक्यामर्षमुद्वहन् ।
अभ्यधावन्निशुम्भोऽथ मुख्ययासुरसेनया ।। ४ ।।

तस्याग्रतस्तथा पृष्ठे पार्श्वयोश्च महासुराः ।
संदष्टौष्ठपुटाः क्रुद्धा हन्तुं देवीमुपाययुः ।। ५ ।।

संदष्ट(ष्टं) [1]दशनेनाक्रान्तमोष्ठपुटं यैस्तथा ।

आजगाम महावीर्यः शुम्भोऽपि स्वबलैर्वृतः ।
निहन्तुं चण्डिकां कोपात्कृत्वा युद्धं तु मातृभिः ।। ६ ।।

ततो युद्धमतीवासीद् देव्या शुम्भनिशुम्भयोः ।
शरवर्षमतीवोग्रं मेघयोरिव वर्षतोः ।। ७ ।।

चिच्छेदास्तांश्छरांस्ताभ्यां चण्डिका स्वशरोत्करैः ।
ताडयामास चाङ्गेषु शस्त्रौघैरसुरेश्वरौ ।। ८ ।।

ताभ्यामस्तान् स्वशरोत्करैः स्वशरसमूहैः ।

निशुम्भो निशितं खड्गं चर्म चादाय सुप्रभम् ।
अताडयन्मूर्ध्नि सिंहं देव्या वाहनमुत्तमम् ।। ९ ।।

---

१ B दशतेन.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ताडिते वाहने देवी क्षुरप्रेणासिमुत्तमम् ।
निशुम्भस्याशु चिच्छेद चर्म चाप्यष्टचन्द्रकम् ॥ १० ॥

क्षुरप्रेण शरविशेषेण । चर्म फलकम् । चन्द्र इव चन्द्रः । सुवर्णादि[2]विरचितम् । अष्टौ चन्द्रकारा यस्मिन्निति विग्रहः ।

छिन्ने चर्मणि खड्गे च शक्तिं चिक्षेप सोऽसुरः ।
तामप्यस्य द्विधा चक्रे चक्रेणाभिमुखागताम् ॥ ११ ॥

कोपाध्मातो निशुम्भोऽथ शूलं जग्राह दानवः ।
आयान्तं मुष्टिपातेन देवी तच्चाप्यचूर्णयत् ॥ १२ ॥

आविध्याथ गदां सोऽपि चिक्षेप चण्डिकां प्रति ।
सापि देव्या त्रिशूलेन भिन्ना भस्मत्वमागता ॥ १३ ॥

ततः परशुहस्तं तमायान्तं दैत्यपुंगवम् ।
आहत्य देवी बाणौघैरपातयत भूतले ॥ १४ ॥

तस्मिन्निपतिते भूमौ निशुम्भे भीमविक्रमे ।
भ्रातर्यतीव संक्रुद्धः प्रययौ योद्धुमम्बिकाम् ॥ १५ ॥

स रथस्थस्तथात्युच्चैर्गृहीतपरमायुधैः ।
भुजैरष्टाभिरतुलैर्व्याप्याशेषं बभौ नभः ॥ १६ ॥

[1]नभो व्याप्य बभौ विरेजे ।

तमायान्तं समालोक्य देवी शङ्खमवादयत् ।
ज्याशब्दं चापि धनुषश्चकारातीव दुःसहम् ॥ १७ ॥

पूरयामास ककुभो निजघण्टास्वनेन च ।
समस्तदैत्यसैन्यानां तेजोवधविधायिना ॥ १८ ॥

ककुभो दिशः । तेजो[3]वधविधायिनेति घण्टास्वनेनेत्यस्य विशेषणम् ।

ततः सिंहो महानादैस्त्याजितेभमहामदैः ।
पूरयामास गगनं गां तथोपदिशो दश ॥ १९ ॥

---

२ B विरचितां. ३ B नतो. ४ B बध.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

त्याजिता इभानां महामदौघैर्नादैरिति विग्रहः । नादैर्गगनमाकाशं गां पृथिवीम्(व्यां) या दिशो दश । एवं दिशो दश पूरयामासेत्यध्याहार्यम् ।

ततः काली समुत्पत्य गगनं क्ष्मामताडयत् ।
कराभ्यां तन्निनादेन प्राक्स्वनास्ते तिरोहिताः ॥ २० ॥

गगनमुत्पत्य कराभ्यां क्ष्मामताडयदिति संबन्धः । तन्निनादेन करपातनादेन प्राक्स्वनाः सिंहादिशब्दास्तिरोहिता अन्तर्धानमुपाययुः ।

अट्टाट्टहासमशिवं शिवदूती चकार ह ।
तैः शब्दैरसुरास्त्रेसुः शुम्भः कोपं परं ययौ ॥ २१ ॥

अ [ट्टाट्ट] इति शब्दानुकरणम् । तेनोपलक्षितो हासः । तेष्टृ—(त्रेसु)स्त्रासमुपाययुः ।

दुरात्मंस्तिष्ठ तिष्ठेति व्याजहाराम्बिका यदा ।
तदा जयेत्यभिहितं देवैराकाशसंस्थितैः ॥ २२ ॥

शुम्भेनागत्य या शक्तिर्मुक्ता ज्वालातिभीषणा ।
आयान्ती वह्निकूटाभा सा निरस्ता महोल्कया ॥ २३ ॥

वह्निकूटाभा वयःसदृशी । निरस्ता महोल्कया । देवैरित्यनुषञ्जनीयम् ।

सिंहनादेन शुम्भस्य व्याप्तं लोकत्रयान्तरम् ।
निर्घातनिस्वनो घोरो जितवानवनीपते ॥ २४ ॥

निर्घातनिस्वनः सिंहनादं कृ(जि)तवान्नित्यर्थः । अपनीयत (अवनीपत) इति सुरतसंपोषमृधे (सुरथसंबोधने) ।

शुम्भमुक्ताञ्शरान् देवी शुम्भस्तत्प्रहिताञ्शरान् ।
चिच्छेद स्वशरैरुग्रैः शतशोऽथ सहस्रशः ॥ २५ ॥

तव्य(त्प्र)हितान् देवीप्रा(प्र)हितान् ।

ततः सा चण्डिका क्रुद्धा शूलेनाभिजघान तम् ।
स तदाभिहतो भूमौ मूर्छितो निपपात ह ॥ २६ ॥

ततो निशुम्भः संप्राप्य चेतनामात्तकार्मुकः ।
आजघान शरैर्देवीं कालीं केसरिणं तथा ॥ २७ ॥

---

५ B षा. ६ B अध्याहायम. ७ B om. (hapl.) ति upto अ[ट्टाट्ट]इ in Com. 9.21. ८ B मृधेः.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

पुनश्च कृत्वा बाहूनामयुतं दनुजेश्वरः ।
चक्रायुधेन दितिजश्छादयामास चण्डिकाम् ॥ २८ ॥

चक्रं चायुधं चेति विग्रहः ।

ततो भगवती क्रुद्धा दुर्गा दुर्गार्तिनाशनी ।
चिच्छेद तानि चक्राणि स्वशरैः सायकांश्च तान् ॥ २९ ॥

नाशती(नी)ति । बाहुलकाक(त्क)र्तरि ल्युट् ।

ततो निशुम्भो वेगेन गदामादाय चण्डिकाम् ।
अभ्यधावत वै हन्तुं दैत्यसेनासमावृतः ॥ ३० ॥

तस्यापतत एवाशु गदां चिच्छेद चण्डिका ।
खड्गेन शितधारेण स च शूलं समाददे ॥ ३१ ॥

आपतत आगच्छतः ।

शूलहस्तं समायान्तं निशुम्भममरार्दनम् ।
हृदि विव्याध शूलेन वेगाविद्धेन चण्डिका ॥ ३२ ॥

वेगाद्वेगेन वेगादाका(क्र)म्य ।

भिन्नस्य तस्य शूलेन हृदयान्निःसृतोऽपरः ।
महाबलो महावीर्यस्तिष्ठेति पुरुषो वदन् ॥ ३३ ॥

तस्य निष्क्रामतो देवी प्रहस्य स्वनवत् ततः ।
शिरश्चिच्छेद खड्गेन ततोऽसावपतद्भुवि ॥ ३४ ॥

ततः सिंहश्चखादोग्रदंष्ट्राक्षुण्णशिरोधरान् ।
असुरांस्तांस्तदा काली शिवदूती तथापरान् ॥ ३५ ॥

कौमारीशक्तिनिर्भिन्नाः केचिन्नेशुर्महासुराः ।
ब्रह्माणीमन्त्रपूतेन तोयेनान्ये निराकृताः ॥ ३६ ॥

माहेश्वरीत्रिशूलेन भिन्नाः पेतुस्तथापरे ।
वाराहीतुण्डघातेन केचिच्चूर्णीकृता भुवि ॥ ३७ ॥

---

९ B अपतत.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

खण्डं खण्डं च चक्रेण वैष्णव्या दानवाः कृताः ।
वज्रेण चैन्द्रीहस्ताग्रविमुक्तेन तथा परे ॥ ३८ ॥

केचिद्विनेशुरसुराः केचिन्नष्टा महाहवात् ।
भक्षिताश्चापरे कालीशिवदूतीमृगाधिपैः ॥ ३९ ॥

इति श्रीमार्कण्डेयपुराणे देवीमाहात्म्ये निशुम्भवधो नाम नवमोऽध्यायः ॥ ९ ॥

तेन[१०].....[वि]नेशुर्गता नष्टाः पलायिता इत्यर्थः । महाहवान्महासंग्रामात् ।

इति श्रीनीलाम्बराचार्यकृतायां टीकायां नवमोऽध्यायः समाप्तः ॥ ९ ॥

---

१० Both A & B have lacuna here.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

॥ दशमोऽध्यायः ॥

ऋषिरुवाच—

निशुम्भं निहतं दृष्ट्वा भ्रातरं प्राणसंमितम् ।
हन्यमानं बलं चैव शुम्भः क्रुद्धोऽब्रवीद्वचः ॥ १ ॥

प्राणसंमितं प्राणतुल्यम् । बलं सैन्यम् ।

बलावलेपदुष्टे त्वं मा दुर्गे गर्वमावह ।
अन्यासां बलमाश्रित्य युध्यसे यातिमानिनी ॥ २ ॥

बलं सामर्थ्यम् । तेन तव योऽ[1]वलेपोऽनादरस्तेन दुष्टा । गर्वमहङ्कारः(रम्) । यातिमानिन्यत्यहङ्कारयुक्ता ।

देव्युवाच—

एकैवाहं जगत्यत्र द्वितीया का ममापरा ।
पश्यैता दुष्ट मय्येव विशन्त्यो मद्विभूतयः ॥ ३ ॥

ममापरा द्वितीयोक्ता वि[द्या]दित्यर्थः । किमाक्षेपे । एता विभूतयो मयि विशन्त्यो, यस्य वाह्यस्यैव कर्म, [ए]ताः [2]पश्य, मृगा ममान्तिक इतिवत् । छन्दसि विभक्तिव्यत्ययो वा ।

ततः समस्तास्ता देव्यो ब्रह्माणीप्रमुखा लयम् ।
तस्या देव्यास्तनौ जग्मुरेकैवासीत्तदाम्बिका ॥ ४ ॥

देव्यास्तनौ शरीरे ते लयं जग्मुरित्यर्थः ।

देव्युवाच—

अहं विभूत्या बहुभिरिह रूपैर्यदास्थिता ।
तत्संहृतं मयैकैव तिष्ठाम्याजौ स्थिरो भव ॥ ५ ॥

विभूत्या ऐश्वर्येण । रूपैर्बहुभिर्विशिष्टं यद्रूपमास्थिता । तद्रूपं मया संहृतम् । अहमिदानीमेका तिष्ठामि । संग्रामे स्थिरो भवेत्यन्वयः । कां(कं)श्चिज्जातावेकवचनमित्युक्तत्वात् ।

---

१ A अपलोपो. २ B पस्य.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ऋषिरुवाच—

ततः प्रववृते युद्धं देव्याः शुम्भस्य चोभयोः ।
पश्यतां सर्वदेवानामसुराणां च दारुणम् ॥ ६ ॥

तत्र दूषितमतिहेयत्वात । पश्यतां सर्वदेवानामसुराणां चेति । पश्यतां सर्वदेवानामसुरांश्चोना(?) इत्यर्थः । देवाननादृत्य शु(यु)द्धमभूदित्यर्थः ।

शरवर्षैः शितैः शस्त्रैस्तथास्त्रैश्चैव दारुणैः ।
तयोर्युद्धमभूद्भूयः सर्वलोकभयंकरम् ॥ ७ ॥

दिव्यान्यस्त्राणि शतशो मुमुचे यान्यथाम्बिका ।
बभञ्ज तानि दैत्येन्द्रस्तत्प्रतीघातकर्तृभिः ॥ ८ ॥

दिव्यान्यस्त्राण्याग्नेयादीनि । शतशो संख्यातानि तत्प्रतीघातकर्तृभिराग्नेयादेर्वारुणादिभिरित्यर्थः ।

मुक्तानि तेन चास्त्राणि दिव्यानि परमेश्वरी ।
बभञ्ज लीलयैवोग्रहुंकारोच्चारणादिभिः ॥ ९ ॥

उग्रहुंकारोच्चारणादिभिः प्रतिषेधकैर्मन्त्रैरित्यर्थः । उग्रमिति पाठे क्रियाविशेषणम् ।

ततः शरशतैर्देवीमाच्छादयत सोऽसुरः ।
सापि तत्कुपिता देवी धनुश्चिच्छेद चेषुभिः ॥ १० ॥

छिन्ने धनुषि दैत्येन्द्रस्तथा शक्तिमथाददे ।
चिच्छेद देवी चक्रेण तामप्यस्य करे स्थिताम् ॥ ११ ॥

ततः खड्गमुपादाय शतचन्द्रं च भानुमत् ।
अभ्यधावत तां देवीं दैत्यानामधिपेश्वरः ॥ १२ ॥

शतचन्द्रमिति चर्मविशेषणम् । वक्षति चर्म चार्केत्यादि । भानुमद्रश्मिशालि । दैत्यानामधिपेश्वरः सम्राडित्यर्थः ।

तस्यापतत एवाशु खड्गं चिच्छेद चण्डिका ।
धनुर्मुक्तैः शितैर्बाणैश्चर्म चार्ककरामलम् ॥ १३ ॥

हताश्वः स तदा दैत्यश्छिन्नधन्वा विसारथिः ।
जग्राह मुद्गरं घोरमम्बिकानिधनोद्यतः ॥ १४ ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

चिच्छेदापततस्तस्य मुद्गरं निशितैः शरैः ।
तथापि सोऽभ्यधावत्तां मुष्टिमुद्यम्य वेगवान् ॥ १५ ॥

स मुष्टिं पातयामास हृदये दैत्यपुंगवः ।
देव्यास्तं चापि सा देवी तलेनोरस्यताडयत् ॥ १६ ॥

तलप्रहाराभिहतो निपतात महीतले ।
स दैत्यराजः सहसा पुनरेव तथोत्थितः ॥ १७ ॥

उत्पत्य च प्रगृह्योच्चैर्देवीं गगनमास्थितः ।
तत्रापि सा निराधारा युयुधे तेन चण्डिका ॥ १८ ॥

नियुद्धं खे तदा दैत्यश्चण्डिका च परस्परम् ।
चक्रतुः प्रथमं युद्धं मुनिविस्मयकारकम् ॥ १९ ॥

ततो नियुद्धं सुचिरं कृत्वा तेनाम्बिका सह ।
उत्पात्य भ्रामयामास चिक्षेप धरणीतले ॥ २० ॥

स क्षिप्तो धरणीं प्राप्य मुष्टिमुद्यम्य वेगतः ।
अभ्यधावत दुष्टात्मा चण्डिकानिधनेच्छया ॥ २१ ॥

तमायान्तं ततो देवी सर्वदैत्यजनेश्वरम् ।
जगत्यां पातयामास भित्त्वा शूलेन वक्षसि ॥ २२ ॥

स गतासुः पपातोर्व्यां देवीशूलाग्रविक्षतः ।
चालयन् सकलां पृथ्वीं साब्धिद्वीपां सपर्वताम् ॥ २३ ॥

उत्पातमेघाः सोल्का ये प्रागासंस्ते शमं ययुः ।
सरितो मार्गवाहिन्यस्तथासंस्तत्र पातिते ॥ २४ ॥

मार्गगामिन्यः ।

ततः प्रसन्नमखिलं हते तस्मिन् दुरात्मनि ।
जगत् स्वास्थ्यमतीवाप निर्मलं चाभवन्नभः ॥ २५ ॥

ततो देवगणाः सर्वे हर्षनिर्भरमानसाः ।
बभूवुर्निहते तस्मिन् गन्धर्वा ललितं जगुः ॥ २६ ॥

अवादयंस्तथैवान्ये ननृतुश्चाप्सरोगणाः ।
ववुः पुण्यास्तथा वाताः सुप्रभोऽभूद दिवाकरः ॥ २७ ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

पुण्या नीरजस्काः ।

जज्वलुश्चाग्नयः शान्ताः शान्तदिग्जनितस्वनाः ॥ २८ ॥

इति श्रीमार्कण्डेयपुराणे देवीमाहात्म्ये शुम्भवधो नाम दशमोऽध्यायः ॥ १० ॥

शान्ताः परि(रा)कृतघोररूपाः । याजकानां येऽग्नयस्ते जज्वलुः । शान्तदिग्जनितस्वनाः शान्तासु दिक्षु रविणा लङ्घिताधिष्ठितलङ्घितव्येतरासु[३] जनितः स्वनो यैस्तथा ।

ख(अ)ङ्गारिणी [दिग्] परविणामुक्ता (रविविप्रयुक्ता) ।

यस्यां रविस्तिष्ठति सा प्रदीप्ता ॥ (वराहमिहिरः)

इत्यादि ज्योतिःशास्त्रानुसारा व्याख्येयम ।

इति श्रीनीलाम्बराचार्यविरचितायां सप्तशतीटीकायां शुम्भवधो दशमं माहात्म्यं समाप्तम् ॥ १० ॥

---

३ B om. from ष्ठि up to रविस्ति.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

॥ एकादशोऽध्यायः ॥

ऋषिरुवाच—

देव्या हते तत्र महासुरेन्द्रे
सेन्द्राः सुरा वह्निपुरोगमास्ताम् ।
कात्यायनीं तुष्टुवुरिष्टलाभाद्
विकाशीवक्त्रास्तु विकाशिताशाः ॥ १ ॥

तत्र तस्मिन् काले शुम्भाद्यसुरवधानन्तरे तां का[1]त्यायि(य)नीं सेन्द्राः सुरास्तुष्टुवुरिति संबन्धः । इष्टलाभेन विकाशिवक्त्राः प्रकाशवदनाः । विकाशिताशाः परिपूर्णमनोरथाः । 'आशा तृष्णापि याचना' इत्यमरः (३.२७६८) । नु[2] (तु)शब्दः पादपूरणे । अयमका-(माक)र[3]पाठः । अर्वाचीना स्तुतिः—'विकाशिवक्त्रांशुविकाशिताशाः' (दे. मा. ११.१) इति पठन्ति । विकाशिभिर्वक्त्रांशुभिर्विकाशिता आशा यैस्त्विति व्याचक्षते ।

देवि प्रसन्नार्तिहरे प्रसीद
प्रसीद मातर्जगतोऽखिलस्य ।
प्रसीद विश्वेश्वरि पाहि विश्वं
त्वमीश्वरी देवि चराचरस्य ॥ २ ॥

आधारभूता जगतस्त्वमेका
महीस्वरूपेण यतः स्थितासि ।
अपां स्वरूपस्थितया त्वयैतद्
आप्यायते कृत्स्नमलङ्घ्यवीर्ये ॥ ३ ॥

त्वं वैष्णवी शक्तिरनन्तवीर्या
विश्वस्य बीजं परमासि माया ।
संमोहितं देवि समस्तमेतत्
त्वं वै प्रसन्ना भुवि मुक्तिहेतुः ॥ ४ ॥

अशेषवेदान्तेषु भगवान् विष्णुरपरिणामी । ततः सर्गाद्यनुपपत्तौ वेदान्तिना[4](नो) विष्णुशक्तिं जगत्कारणमामनन्ति । सैव भगवतीत्यभिप्रेत्येदमुक्तं वैष्णवीशक्तिरिति । जगद्बीजं

---

१ A & B both कात्यायिनीं. २ A & B both नु. ३ A & B both अकार. ४ A & B both वेदान्तिना.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

जगदुपादानकारणम । दु(द्द)ष्टं ह्युपादानकारणं कतिपयकार्यजनन उ[अ]पचीयते । "त्वं तु न तथा। अनन्तवीर्या असङ्ख्यातब्रह्माण्डजनन इत्यपि(नेऽपि) नापचीयते । इत्याह [अतो आह] अनन्तवीर्येति । अद्वैतहानिर्माभूदित्युक्तं—परमासि मायेति । तां हि मायामपि नो द्वैताय न्तीत्यर्थः । त्वया मायारूपेण संमोहितम् । आत्म(त्मा)नात्मा(त्म)-इतरेतराध्यासेन व्याकुलितम । तर्ह्यनिर्मोक्षप्रसङ्गः । इत्याहार्च्च(र्चा)—[त्वं]वै प्रसन्नेत्यादि । त्वं मायाधिष्ठात्री दुर्गाख्या देवता वाङ्मनःकायकर्मभिराराधिता यदा प्रसीदसि, तदा मुक्तेर्हेतुं बन्धं विघटयसि ।

विद्याः समस्तास्तव देवि भेदाः
स्त्रियः समस्ताः सकला जगत्सु ।
त्वयैकया पूरितमम्बयैतत्
का ते स्तुतिः स्तव्यपरा परोक्तिः ॥ ५ ॥

समस्तविद्यास्त्रयीदण्डनीत्यादयस्तव भेदाः । एवं स्त्रियोऽपि तव भेदा मूर्तयः । किं वाधिकं वाच्यम्—त्वयैकया जगत्परिपूरितम् । यदा चैवं सर्वभूतासि, तदा तं(ते) च का स्तुतिः । स्तुत्यभाव एव । स्तुतिरिह स्तव्यगुणे का ? परोक्तिः स्तोतृप्रयुक्ता सा च सर्वदाभेदे न भवतीत्यर्थः । अयमेवार्थः स्पष्टीक्रियते—सर्वभवे(भूते)त्यादि ।[६]

सर्वभूता यदा देवी स्वर्गमुक्तिप्रदायिनी ।
त्वं स्तुता स्तुतये का वा भवन्तु परमोक्तयः ॥ ६ ॥

सर्वभूता सर्वभूतात्मिका । यदा त्वं तदा तव स्तुतये कां परमोक्तयो भवन्तु । वक्तव्याभावात् ।

सर्वस्य बुद्धिरूपेण जनस्य हृदि संस्थिते ।
स्वर्गापवर्गदे देवि नारायणि नमोऽस्तु ते ॥ ७ ॥

प्रधानस्यायुधि(स्यानुवि)कारो बुद्धिः ।

कलाकाष्ठादिरूपेण परिणामप्रदायिनि ।
विश्वस्योपरतौ शक्ते नारायणि नमोऽस्तु ते ॥ ८ ॥

पञ्चादशनिमेषाः काष्ठा । काष्ठास्त्रिंशत्कला । आदिशब्दान्मुहूर्ताद्यवरोधः । वस्तुनो वस्त्वन्तरप्राप्तिः परिणामः । विश्वस्य परिणामकारिणि सर्वे भावाः परिणामिनि मते चितिशक्तिरिति । उपरतौ विनाशे । शक्ते प्रशक्ते । **तालव्यपाठे** तु विश्वोपरमनिमित्तरूपे कलाख्या शक्तिस्त्वामित्यर्थः । नारायणः परमात्मा । तस्येयं शक्तिः ।

---

५ Both A & B repeat this line consecutively. ६ After this, both A & B read सर्वभूतात्मिका for the first time, repeating it in its proper place.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

सर्वमङ्गलमाङ्गल्ये शिवे सर्वार्थसाधिके ।
शरण्ये त्र्यम्बके गौरि नारायणि नमोऽस्तु ते ॥ ९ ॥

त्वं शिवे कल्याणकारिणि । शरणं रक्षिता तस्य या शक्तिः, सा शरण्या । क्वचिद्भावेऽपि यः । त्रीण्यम्बकानि यस्याः । अयं तु **महामन्त्रः** क्वचिदागमे दर्शितः ।

सृष्टिस्थितिविनाशानां शक्तिभूते सनातनि ।
गुणाश्रये गुणमये नारायणि नमोऽस्तु ते ॥ १० ॥

गुणाः सत्त्वरजस्तमांसि । तान्याश्रया यस्या मूलप्रकृतेरित्यर्थः । गुणमये गुणप्रचुरे यथान्नमयो यज्ञः ।

शरणागतदीनार्तपरित्राणपरायणे ।
सर्वस्यार्तिहरे देवि नारायणि नमोऽस्तु ते ॥ ११ ॥

हंसयुक्तविमानस्थे ब्रह्माणीरूपधारिणि ।
कौशाम्भःक्षरिके देवि नारायणि नमोऽस्तु ते ॥ १२ ॥

कुशस्येदं कौशम् । अस्रसक्षरणमस्रक्षरणः । स विद्यतेऽस्याः अतिम(तामित्य)न्वर्थः ।

त्रिशूलचन्द्राहिधरे महावृषभवाहिनि ।
माहेश्वरीस्वरूपेण नारायणि नमोऽस्तु ते ॥ १३ ॥

मयूरकुक्कुटवृते महाशक्तिधरेऽनघे ।
कौमारीरूपसंस्थाने नारायणि नमोऽस्तु ते ॥ १४ ॥

शङ्खचक्रगदाशार्ङ्गगृहीतपरमायुधे ।
प्रसीद वैष्णवीरूपे नारायणि नमोऽस्तु ते ॥ १५ ॥

गृहीतोग्रमहाचक्रे दंष्ट्रोद्धृतवसुंधरे ।
वराहरूपिणि शिवे नारायणि नमोऽस्तु ते ॥ १६ ॥

नृसिंहरूपेणोग्रेण हन्तुं दैत्यान् कृतोद्यमे ।
त्रैलोक्यत्राणसहिते नारायणि नमोऽस्तु ते ॥ १७ ॥

किरीटिनि महावज्रे सहस्रनयनोज्ज्वले ।
वृत्रप्राणहरे चैन्द्रि नारायणि नमोऽस्तु ते ॥ १८ ॥

शिवदूतीस्वरूपेण हतदैत्यमहाबले ।
घोररूपे महारावे नारायणि नमोऽस्तु ते ॥ १९ ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

दंष्ट्राकरालवदने शिरोमालाविभूषणे ।
चामुण्डे मुण्डमथने नारायणि नमोऽस्तु ते ॥ २० ॥

लक्ष्मि लज्जे महाविद्ये श्रद्धे पुष्टि स्वधे ध्रुवे ।
महारात्रि महामाये नारायणि नमोऽस्तु ते ॥ २१ ॥

य(यद्) इका लक्ष्मीरिति बाहु[ल]कादौणादिकप्रत्ययात्तदपि ह्रस्वः । पुष्टिमहारात्रि-शब्दयोरिकारान्तलक्षण इ(ङी)प्प्रत्यये सति रूपम् । एत्वस्य वैकल्पिकविधानाद्वा ।

मेधे सरस्वति वरे भूति बाभ्रवि तामसि ।
नियते त्वं प्रसीदेशे नारायणि नमोऽस्तु ते ॥ २२ ॥

वरे उत्कृष्टे । भूतीति पूर्ववत् । बभ्रुर्विष्णुः । तस्येयम् । क्वचिदिदमर्थेऽण् । 'विपुले नकुले विष्णौ बभ्रुर्ना[७]' इत्यमरः [३.२६७६] ।

सर्वस्वरूपे सर्वेशे सर्वशक्तिसमन्विते ।
भयेभ्यस्त्राहि नो देवि दुर्गे देवि नमोऽस्तु ते ॥ २३ ॥

एतत्ते वदनं सौम्यं लोचनत्रयभूषितम् ।
पातु नः सर्वभूतेभ्यः कात्यायनि नमोऽस्तु ते ॥ २४ ॥

ज्वालाकरालमत्युग्रमशेषासुरसूदनम् ।
त्रिशूलं पातु नो भीतेर्भद्रकालि नमोऽस्तु ते ॥ २५ ॥

हिनस्ति दैत्यतेजांसि स्वनेनापूर्य या जगत् ।
सा घण्टा पातु नो देवि पापेभ्योऽनः सुतानिव ॥ २६ ॥

अनत्यवत्यनः[८] पिता यथा सुतान् पाति तथा घण्टा नः पात्विति संबन्धः ।

असुरासृग्वसापङ्कचर्चितस्ते करोद्वलः ।
शुभाय खड्गो भवतु चण्डिके त्वां नता वयम् ॥ २७ ॥

व(च)र्चित उक्षितः । करमुद्वालयतीति करोद्वालः खड्गः ।

रोगानशेषानपहंसि तुष्टा
रुष्टा तु कामान् सकलानभीष्टान् ।
त्वामाश्रितानां न विपन्नराणां
त्वामाश्रिता ह्याश्रयतां प्रयान्ति ॥ २८ ॥

---

७ B मा for ना. ८ Both A & B (m. gloss) अनः शकटे मातरि चेति कोषः.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

आश्रयतां प्रयाति(न्ति) जनानामिति शेषः ।

एतत्कृतं यत्कदनं त्वयाद्य
धर्मद्विषां देवि महासुराणाम् ।
रूपैरनेकैर्बहुधात्ममूर्तिं
कृत्वाम्बिके तत्प्रकरोति कान्या ॥ २९ ॥

कदनं निग्रहः ।

विद्यासु शास्त्रेषु विवेकदीपे-
ष्वाद्येषु वाक्येषु च का त्वदन्या ।
ममत्वगर्तेऽतिमहान्धकारे
विभ्रामयत्येतदतीव विश्वम् ॥ ३० ॥

विद्यासु सुरेच्छादिषु । शास्त्रेषु मीमांसादिषु । [9]आद्येषु वाक्येषूपनिषत्सु । तत्वरिते (त्वच्चरिते)च न(नः) प्रदीपभूतेषु त्वदन्या (न्या का) प्रतिपाद्येति शेषः । किं च ममत्वगर्ते महान्ध[10]कारे का त्वदन्या विभ्रामयति । एतेन विद्यारूपा च त्वमित्युक्तम् ।

रक्षांसि यत्रोग्रविषाश्च नागा
यत्रारयो दस्युबलानि यत्र ।
दावानलो यत्र तथाब्धिमध्ये
तत्र स्थिता त्वं परिपासि विश्वम् ॥ ३१ ॥

विश्वेश्वरी त्वं परिपासि विश्वं
विश्वात्मिका धारयसीति विश्वम् ।
विश्वेशवन्द्या भवती भवन्ति
विश्वाश्रया ये त्वयि भक्तिनम्राः ॥ ३२ ॥

भवती(न्ती)ति विशेषणमिन्द्रादीनाम् । वन्द्या नमस्या । ये त्वयि भक्तिनम्रास्ते विश्वस्याश्रया [11]भवन्तीत्यर्थः ।

देवि प्रसीद परिपालय नोऽरिभीते-
र्नित्यं यथासुरवधादधुनैव सद्यः ।
पापानि सर्वजगतां प्रशमं नयाशु
उत्पातपाकजनितांश्च महोपसर्गान् ॥ ३३ ॥

उत्पातानां यः पाकः फलदानकालस्तेन जनितान्महोपसर्गान् मरकादीन् ।

---

९ B अद्येषु. १० B om. (hapl.) कारे. ११ B भवति for भवन्ति.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

प्रणतानां प्रसीद त्वं देवि विश्वार्तिहारिणि ।
त्रैलोक्यवासिनामीड्ये लोकानां वरदा भव ॥ ३४ ॥

ईड्ये स्तुत्ये ।

देव्युवाच—

वरदाहं सुरगणा वरं यन्मनसेच्छथ ।
तं वृणुध्वं प्रयच्छामि जगतामुपकारकम् ॥ ३५ ॥

देवा ऊचुः—

सर्वाबाधाप्रशमनं त्रैलोक्यस्याखिलेश्वरि ।
एवमेव त्वया कार्यमस्मद्वैरिविनाशनम् ॥ ३६ ॥

देव्युवाच—

वैवस्वतेऽन्तरे प्राप्ते अष्टाविंशतिमे युगे ।
शुम्भो निशुम्भश्चैवान्यावुत्पत्स्येते महासुरौ ॥ ३७ ॥

वैवस्वतमनोरष्टाविंशतिपूरके चतुर्युगे ।

नन्दगोपगृहे जाता यशोदागर्भसंभवा ।
ततस्तौ नाशयिष्यामि विन्ध्याचलनिवासिनी ॥ ३८ ॥
पुनरप्यतिरौद्रेण रूपेण पृथिवीतले ।
अवतीर्य हनिष्यामि वैप्रचित्तांश्च दानवान् ॥ ३९ ॥
भक्षयन्त्याश्च तानुग्रान्वैप्रचित्तान्महासुरान् ।
रक्ता दन्ता भविष्यन्ति दाडिमकुसुमोपमाः ॥ ४० ॥
ततो मां देवताः स्वर्गे मर्त्यलोके च मानवाः ।
स्तुवन्तो व्याहरिष्यन्ति सततं रक्तदन्तिकाम् ॥ ४१ ॥
भूयश्च शतवार्षिक्यामनावृष्ट्यामनम्भसि ।
मुनिभिः संस्मृता भूमौ संभविष्याम्ययोनिजा ॥ ४२ ॥

शतवार्षिक्यामिति । भवार्थे कन् । अनम्भस्यम्भसोऽभावे । भूमावित्यस्य विशेषणमिति कश्चित् ।

ततः शतेन नेत्राणां निरीक्षिष्यामि यन्मुनीन् ।
कीर्तयिष्यन्ति मनुजाः शताक्षीमिति मां ततः ॥ ४३ ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ततोऽहमखिलं लोकमात्मदेहसमुद्भवैः ।
भरिष्यामि सुराः शाकैरावृष्टेः प्राणधारकैः ॥ ४४ ॥

भवि(रि)ष्यामि योजयिष्यामि ।

शाकम्भरीति विख्यातिं तदा यास्याम्यहं भुवि ।
तत्रैव च वधिष्यामि दुर्गमाख्यं महासुरम् ॥ ४५ ॥

दुर्गमाख्यं दुर्गमसंज्ञम् ।

दुर्गादेवीति विख्यातं तन्मे नाम भविष्यति ।
पुनश्चाहं यदा भीमं रूपं कृत्वा हिमाचले ॥ ४६ ॥

रक्षांसि भक्षयिष्यामि मुनीनां त्राणकारणात् ।
तदा मां मुनयः सर्वे स्तोष्यन्त्यानम्रमूर्तयः ॥ ४७ ॥

भीमादेवीति विख्यातं तन्मे नाम भविष्यति ।
यदारुणाख्यस्त्रैलोक्ये महाबाधां करिष्यति ॥ ४८ ॥

तदाहं भ्रामरं रूपं कृत्वासंख्येयषट्पदम् ।
त्रैलोक्यस्य हितार्थाय वधिष्यामि महासुरम् ॥ ४९ ॥

भ्रामरीति च मां लोकास्तदा स्तोष्यन्ति सर्वतः ।
इत्थं यदा यदा बाधा दानवोत्था भविष्यति ॥ ५० ॥

तदा तदावतीर्याहं करिष्याम्यरिसंक्षयम् ॥ ५१ ॥

इति श्रीमार्कण्डेयपुराणे देवैः कृता नारायणीस्तुतिर्नामैकादशोऽध्यायः ॥ ११ ॥

इति श्रीनीलाम्बराचार्यकृतायां टीकायामेकादशमं [१२]माहात्म्यं समाप्तम् ॥ ११ ॥

---

१२ B माहात्म्य.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

॥ द्वादशोऽध्यायः ॥

देव्युवाच—

एभिः स्तवैश्च मां नित्यं स्तोष्यते यः समाहितः ।
तस्याहं सकलां बाधां नाशयिष्याम्यसंशयम् ॥ १ ॥

मधुकैटभनाशं च महिषासुरघातनम् ।
कीर्तयिष्यन्ति ये तद्वद्वधं शुम्भनिशुम्भयोः ॥ २ ॥

अष्टम्यां च चतुर्दश्यां नवम्यां चैकचेतसः ।
श्रोष्यन्ति चैव ये भक्त्या मम माहात्म्यमुत्तमम् ॥ ३ ॥

न तेषां दुष्कृतं किंचिद्दुष्कृतोत्था न चापदः ।
न भविष्यति दारिद्र्यं न चैवेष्टवियोजनम् ॥ ४ ॥

इष्टवियोजनमिष्टवियोगः ।

शत्रुतो न भयं तस्य दस्युतो वा न राजतः ।
न शास्त्रानलतोयौघात्कदाचित्संभविष्यति ॥ ५ ॥

तस्मान्ममैतन्माहात्म्यं पठितव्यं समाहितैः ।
श्रोतव्यं च सदा भक्त्या परं स्वस्त्ययनं महत् ॥ ६ ॥

उपसर्गानशेषांस्तु महामारीसमुद्भवान् ।
तथा त्रिविधमुत्पातं माहात्म्यं शमयेन्मम ॥ ७ ॥

महामारी मरकप्रदा(दो) द(दे)वताविशेषः । वक्ष्यति च—" सैव काले महामारी " (दे.मा. १२-३६) इति । तत्समुद्भवानुपसर्गान् दुर्भिक्ष'मरकादीन् । त्रिविधमुत्पातं दिव्यान्तरिक्षभौमरूपम् ।

यत्रैतत्पठ्यते सम्यङ्नित्यमायतने मम ।
सदा न तद्विमोक्ष्यामि सान्निध्यं तत्र मे स्थितम् ॥ ८ ॥

आयतनं गृहम्[२] ।

---

१ B क्षु. २ B आयतनग्रहं.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

बलिप्रदाने पूजायामग्निकार्ये महोत्सवे ।
सर्वं ममैतच्चरितमुच्चार्यं श्राव्यमेव च ॥ ९ ॥

जानताजानता वापि बलिपूजां तथा कृताम् ।
प्रतीक्षिष्याम्यहं प्रीत्या वह्निहोमं तथा कृतम् ॥ १० ॥

प्रतीक्षिष्यामि ग्रहीष्यामि । नामधातो रूपम् ।

शरत्काले महापूजा क्रियते या च वार्षिकी ।
तस्यां ममैतन्माहात्म्यं श्रुत्वा भक्तिसमन्वितः ॥ ११ ॥

शरत्काले महा[3]पूजा महाष्टमीमहानवम्यामि(म्योरि)त्यर्थः । वार्षिकी [4]सांवत्सरिकी । ' आश्विने पतिते घोरे नवमी प्रतिसंवत्सरम् ' इति **दर्शनात्** । एवं ह्येकवाक्यं स्यात । [6]वाक्यान्तरे तु वाक्यभेदः स्यात । ' संभवत्येक[7]वाक्यत्वे वाक्यभेदो हि नेष्यते ' इति **तन्त्रविदः** । तस्यामित्युपसंहारविरोधश्च । वार्षिकी वर्षासु भवेति व्याख्याने महापूजाविशेषणं वाच्यम् । न चैतद्युज्यते । शरत्कालीनाष्टमीनवम्योरन्यत्र महाशब्दप्रयोगस्यारूढत्वात् । आश्विनीयाष्टमी[ष्टु] च ' महाशब्दो नवम्यां च लोके ख्यातिं [8]गमिष्यति ' इति **देवीपुराण**-दर्शनादध्यवसेयम् । च शब्दस्तु ' बलिप्रदाने पूजायाम् ' (दे.मा. १२.९) इत्यादिकं समुच्चिनोति ।

सर्वबाधाविनिर्मुक्तो धनधान्यसुतान्वितः ।
मनुष्यो मत्प्रसादेन भविष्यति न संशयः ॥ १२ ॥

श्रुत्वा ममैतन्माहात्म्यं तथा चोत्पत्तयः शुभाः ।
पराक्रमं च युद्धेषु जायते निर्भयः पुमान् ॥ १३ ॥

रिपवः संक्षयं यान्ति कल्याणं चोपपद्यते ।
नन्दते च कुलं पुंसां माहात्म्यं मम शृण्वताम् ॥ १४ ॥

कुलं गोत्रं नन्दते ।

शान्तिकर्माणि सर्वत्र तथा दुःस्वप्नदर्शने ।
ग्रहपीडासु चोग्रासु माहात्म्यं शृणुयान्मम ॥ १५ ॥

---

३ B marg. पूजामहा. ४ B सा. ५ B अश्विने. ६ B वाक्यांतरे.
७ B om. (halp.) वाक्यत्वे ८ B गमिष्यामि

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

उपसर्गाः शमं यान्ति ग्रहपीडाश्च दारुणाः ।
दुःस्वप्नं च नृभिर्दृष्टं सुस्वप्नमुपजायते ॥ १६ ॥

बालग्रहाभिभूतानां बालानां शान्तिकारकम् ।
संघातभेदे च नृणां मैत्रीकरणमुत्तमम् ॥ १७ ॥

बालग्रहा मातृप्रभूतयः ।

दुर्वृत्तानामशेषाणां बलहानिकरं परम् ।
रक्षोभूतपिशाचानां पठनादेव नाशनम् ॥ १८ ॥

सर्वं ममैतन्माहात्म्यं मम सन्निधिकारकम् ॥ १९ ॥

पशुपुष्पार्घधूपैश्च गन्धदीपैस्तथोत्तमैः ॥
विप्राणां भोजनैर्होमैः प्रोक्षणीयैरहर्निशम् ॥ २० ॥

अन्यैश्च विविधैर्भोगैः प्रदानैर्वत्सरेण या ।
प्रीतिर्मे क्रियते सास्मिन् सकृत्सुचरिते श्रुते ॥ २१ ॥

पशुश्लागः। प्रोक्षणं यज्ञे वध्यपशोः संस्कारविशेषः । तदर्हन्ति प्रोक्षणीयाः । तैर्मेध्यैः पशुभिरित्यर्थः । इदानीं मन्त्रस्तु पाठः । प्रोक्षणीयैरिति व्याचक्ष्यते । तत्प्रोक्षणीयैर्नित्यैरिति । स्व(सु)चरिते सकृदेव श्रुतेऽस्याः प्रीतिर्भवति ।

श्रुतं हरति पापानि तथारोग्यं प्रयच्छति ।
रक्षां करोति भूतेभ्यो जन्मनां कीर्तनं मम ॥ २२ ॥

मम जन्मनां कीर्तनं श्रुतं पापानि निरसतीति संबन्धः ।

युद्धेषु चरितं यन्मे दुष्टदैत्यनिबर्हणम् ।
तस्मिञ्श्रुते वैरिकृतं भयं पुंसां न जायते ॥ २३ ॥

निबर्हणं मारणम् ।

युष्माभिः स्तुतयो याश्च याश्च ब्रह्मर्षिभिः कृताः ।
ब्रह्मणा च कृतास्तास्तु प्रयच्छन्ति शुभां मतिम् ॥ २४ ॥

अरण्ये प्रान्तरे वापि दावाग्निपरिवारितः ।
दस्युभिर्वा वृतः शून्ये गृहीतो वापि शत्रुभिः ॥ २५ ॥

सिंहव्याघ्रानुयातो वा वने वा वनहस्तिभिः ।
राज्ञा क्रुद्धेन चाज्ञप्तो वध्यो बन्धगतोऽपि वा ॥ २६ ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

आघूर्णितो वा वातेन स्थितः पोते महार्णवे ।
पतत्सु चापि शस्त्रेषु संग्रामे भृशदारुणे ॥ २७ ॥

सर्वबाधासु घोरासु वेदनाभ्यर्दितोऽपि वा ।
स्मरन्ममैतच्चरितं नरो मुच्येत संकटात् ॥ २८ ॥

अनुयातो जिघृक्षितः । राज्ञा क्रुद्धेन वध्योऽसावित्याज्ञप्त आदिष्टः । बन्धगतो निगडादिबन्धगतः । 'पोतो वहित्रमुच्यते' इति कर्मकर्तरि ।

मम प्रभावात्सिंहाद्या दस्यवो वैरिणस्तथा ।
दूरादेव पलायन्ते स्मरतश्चरितं मम ॥ २९ ॥

ऋषिरुवाच—

इत्युक्त्वा सा भगवती चण्डिका चण्डविक्रमा ।
पश्यतामेव देवानां तत्रैवान्तरधीयत ॥ ३० ॥

भगवती ज्ञानेश्वर्यशालिनी पश्यतामिति पश्यत्सु देवेष्वित्यर्थः । [१]अन्तरधीयत छान्दसत्वात्कर्तरि यण् ।

तेऽपि देवा निरातङ्काः स्वाधिकारान् यथा पुरा ।
यज्ञभागभुजः सर्वे चक्रुर्विनिहतारयः ॥ ३१ ॥

दैत्याश्च देव्या निहते शुम्भे देवरिपौ युधि ।
जगद्विध्वंसिनि तस्मिन् महोग्रेऽतुलविक्रमे ॥
निशुम्भे च महावीर्ये शेषाः पातालमाययुः ॥ ३२ ॥

एवं भगवती देवी सा नित्यापि पुनः पुनः ।
संभूय कुरुते भूप जगतः परिपालनम् ॥ ३३ ॥

तयैतन्मोह्यते विश्वं सैव विश्वं प्रसूयते ।
सा याचिता च विज्ञानं तुष्टा ऋद्धिं प्रयच्छति ॥ ३४ ॥

व्याप्तं तयैतत्सकलं ब्रह्माण्डं मनुजेश्वर ।
महाकाल्या महाकाले महामारीस्वरूपया ॥ ३५ ॥

सैव काले महामारी सैव सृष्टिर्भवत्यजा ।
स्थितिं करोति भूतानां सैव काले सनातनी ॥ ३६ ॥

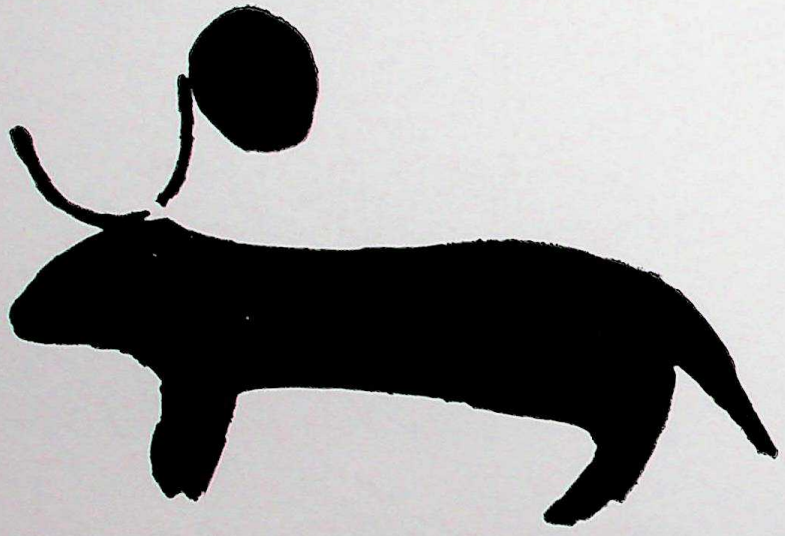
---

१ B अनंतरधीयत.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Regd. No. 15007/57



The Bull and Sun, Sapawada
Rock Painting

(Refer to the Article of Ravi Hajarnis)

Printed by Shri P. N. Shrivastava, Manager, The Maharaja Sayajirao University of Baroda Press, (Sadhana Press), Near Palace Gate, Palace Road, Vadodara, and Edited and published by Dr. M. L. Wadekar, Deputy Director, Oriental Institute, on behalf of the M. S. University of Baroda, Vadodara-390 001, August, 1996.